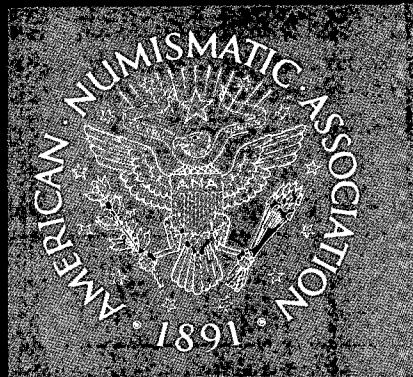


The Numismatist

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Table of Contents

U.S. (Coins and Currency)

Large Cent Restrikes	163
New Eisenhower Dollar	212
Official U. S. Mint Report	213

FOREIGN (Coins and Currency)

Late World Coin News	213
New and Recent Issues	183
Some Things to Know About Canada's New \$20 Bill	178

TOKENS and MEDALS

And Just 22 Miles Away - Another Great Monument	171
Convention Badges and Medals of the ANA	216
Ecology Subject for SOM Medal	215
Homage to Philately Medal	181
Token Collectors' Page	175

ANCIENT and Medieval

Art and Coinage in Ancient Greece - A Complete and Unabridged Book Featurette	189
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DEPARTMENTS

Book Reviews	209
Calendar of Events	220
Featuring Fakes	186
For the Juniors	188
From the President's Desk	170
Government Services	214
Obituaries	215

ASSOCIATION NEWS

Advertising Rates and Information	226
Director's Report	223
Library Report	208
National Coin Week - 1971	182
Officers' Page	162
Past President's Medal Still Available	211
Washington Convention Publicity	219

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The American Numismatic Association

The American Numismatic Association, an educational and nonprofit organization, is the largest and most active numismatic body in the world. It invites and welcomes to membership all worthy persons eleven years of age or over, who have a sincere interest in numismatics, whether they collect coins, paper money, tokens or medals, whether advanced collectors or only those generally interested in the subject without being collectors. The Association was founded in 1891, and has about 27,000 members from every state in the Union and many foreign countries. It was chartered for fifty years by Act of Congress May 9, 1912; renewed in perpetuity by Act of Congress April 10, 1962 and is a mutual organization for the benefit of its members.

All Association members, except Associate, receive the official publication, *The Numismatist*, without cost other than their annual dues. Membership applications should be accompanied by \$11.00 to cover admittance fee and the first year's dues. Succeeding annual dues are \$6.00. Non-member subscriptions, \$7.50 per year or three years for \$20.00. Single copy 75¢. For application blanks or other information, write to Executive Director, P. O. Box 2366, Colorado Springs, Colo. 80901.

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LARGE CENT RESTRIKES

Jeffrey and Paul Oliphant

BY DEFINITION, a restrike is a coin stamped from genuine dies in other than the year the original was struck. A restrike need not be struck from the same dies as the original. The 1804 large cent restrike has neither the original obverse nor reverse dies, whereas, the 1810 and 1823 large cent restrikes have only the original obverse dies.

Large cents became popular as collectors' items in the late 1850s. Coins dated 1804 and 1823 were very rare even in those days and were in great demand by the coin collectors of the time.

In 1816, the Mint "caught fire and much of its heavy machinery was destroyed. Some time later, as men were clearing away the debris, a small subterranean vault was unearthed and its contents, consisting of several old dies, were sold to a worker in scrap steel." The dies were sold subsequently to Joseph J. Mickley, who many years afterwards became a well-known coin collector and coin dealer. Mickley kept the dies for over half a century. Sometime after 1856, he sold an interest in the dies to Edward W. Cogan, a coin auctioneer and the nation's first full-time coin dealer who in later years became known as the "Father of the Coin Trade in America." The 1804 and 1823 large cent restrikes, the 1811 half cent restrike, and other restrikes were coined under the direction of Mickley and Cogan in either 1868 or 1869. Their counterfeiting venture, which was very successful, ended when the 1823 dies became severely cracked and the public had become aroused by the 1804 restrikes. In 1869, Mickley and Cogan sold the dies used to coin the 1823 restrikes; and these dies eventually ended up in the hands of a man named Miller, who lived on 7th Street in Philadelphia.

The rest of the dies were kept by Mickley until his death in 1878. At that time, a

great many of his coins, mostly foreign, and his old dies were to be sold at public auction in November, 1878, by Moses Thomas and Sons, of Philadelphia, the catalogue having been prepared by the well-known coin dealer, Ebenezer Mason. But before the auction took place, the following happened as related in an editorial in the *American Journal of Numismatics*, Vol. XIII, No. 3, January, 1879:

"The statement that the dies, hubs, etc. of U.S. Coins, advertised for sale with the Mickley Collection, were seized by the United States authorities, has given rise to a great deal of comment. We have received from a gentleman in Philadelphia the following account of the affair.

'A few days previous to the sale, the United States authorities claimed the above, viz: some 20 obverse and reverse dies of the U.S. coinage, mostly in damaged and corroded condition, the same having been condemned by the Mint authorities about 'half a century ago,' and as tradition says was the custom in those days, 'sold for old iron.' Since then, we have grown more artful, and it has been deemed politic under existing laws, that the whole multitude of dated dies should be annually destroyed in the presence of three designated officers of the Mint. In the above described lots in the catalogue, there was not a complete pair of obverse

The authors are members of the Early American Coppers Club, and the above piece originally appeared in the September 1970 issue of Penny-Wise, EAC's limited issue journal (circ. 250). Jeffrey is a fifteen-year old high school student and a junior member of ANA (J66892). The above example of their research foretells of other new and exciting articles to come.



1804 Restrike, obverse and reverse.



1823 Restrike, obverse and reverse.

and reverse. Even the obverse die of the half cent of 1811 was muled with a reverse die of a different year. We cannot conceive by what authority the government, after making the sale of its 'refuse material,' could seize upon the same property without tendering some compensation. There is scarcely a nummatist in the United States but who is aware of the many 're-strikes'—known to be such—being made from the dies say of the 1804 cent, the 1811 half cent, and of the 1823 cent, outside of the Mint.

Philadelphia, December, 1878.
Coulton'

(R. Coulton Davis, an early

specialist in patterns.)

From what we have seen in the public prints in reference to this matter, we infer that the government authorities were somewhat hasty in their action, and claimed the property without first satisfying themselves as to the ownership. No one would for a moment suspect Mr. Mickley of any wrong doing in the matter. The affair was settled, we believe, by a payment to the family of the estimated value of the dies, which were then presented to the Mint, and subsequently destroyed."

The restrikes have become popular, in themselves, as collector's items today. Both the 1804 and 1823 restrikes realize

over \$100, and the 1810 brings a great deal more than that.

1804

The 1804 restrike is the best known, although not the commonest, large cent restrike. They were coined under the direction of Joseph J. Mickley and Edward W. Cogan, important members of the numismatic community at the time, who owned the dies jointly for these restrikes as well as the 1823 restrike, the 1811 half-cent restrike, and others. They held these dies from about 1816 to 1878, when they were sold with the Mickley collection after his (Mickley's) death. The 1804 restrike dies have not been used since and I believe that they are not in existence at the present time.

The easiest way to identify an 1804 restrike is to examine the reverse because a later style reverse was used on the restrike. There is no fraction and the wreath is made up of one circular branch. The reverse is No. L of 1820, N-12, with the line under ONE CENT removed with no traces of its once being there. The reverse has large letters, Type II, which dates it no earlier than 1819 and no later than 1834. The large berries on this die date it conclusively to late 1819, early 1820. Of these, Reverse L of 1820 is the only match. In fact, of all the 84 known dies with large Type II letters, 1820 Reverse L is the only survivable candidate. Despite statements in the Doughty book and in *Penny Whimsy* which date the reverse as one of those struck in 1818, the above is positive proof that the 1820 Reverse L die was used to strike the reverse of the 1804 restrike. For the restrike, though, the die has been reground and retooled to strengthen the attenuated (thinned out) letters.

The obverse of the restrike is No. 13 of 1803, S-261. The die for this striking was broken, heavily rusted, and, of course, the date had been altered to 1804. The top and bottom of the 3 can be seen under the 4, and the 180 in the date were hand-tooled to strengthen the date. The altered 4 does not have a crosslet or a foot, whereas the original has both. In the process, the style of the 8 was changed from block to script. Also, LIBERTY appears to have been retooled in some way to strengthen the lettering.

The arc-like cracks on the obverse



EDWARD COGAN
The Father of the Coin Trade
in America

are most obvious. One such crack, which appeared when the die was used to strike the coins of 1803 but is now greatly advanced, extends from the denticles between the 80 in 1804, rises through the bust near the point where the bust meets the drapery, through the drapery, touches the lowest point of the ribbon, and then curves toward the denticles in the center of the field on the left. Another crack starts in the denticles in the lower portion of the left field and extends through most of the drapery and terminates just before it would intersect the crack previously described. A third crack starts in the center of the lowest curl on the left and terminates in the drapery directly above the left point of the top of the 1 in the date. This crack only measures approximately 5.5 millimeters.

The 1804 restrike varies in size and in weight. One restrike measures 29 millimeters in diameter and weighs 164.7 (plus or minus grains, but some are larger and some are smaller). All restrikes, though, are larger than the original. Most 1804 restrikes were struck in copper, with an extremely limited amount (2 or 3) struck in tin.

The price of the 1804 restrike has steadily risen. The coin in the New Netherlands 50th Sale of December, 1957, went for \$36. The Lester Merkin coin, sold in October, 1966, went for \$65 and



1804 Original. Crosslet 4 shows very plainly.



1804 Restrike. Note recut 8, the absence of the crosslet and foot on 4. The bottom curve of the 3 visible to left of the bottom of the 4.



1803 Obverse. Die from this piece was altered to make 1804 restrike. Note die crack which appears on both coins.

1823 Original. Obverse is N-1 of 1823.



1823 Restrike. Note rust near date. Obverse is N-2 of 1823.



was only in extremely fine. The R. L. Miles coin, sold by Stacks in 1969, went for \$95. The 1804 restrike now lists for \$150 in the 1971 Red Book.

1810

The 1810 restrike is the rarest of all large cent restrikes. Struck only in tin, only two examples are known. These were struck about the same time as the other two large cent restrikes, circa 1862, and were probably also struck under the direction of Mickley and Cogan.

The obverse of the restrike is No. 5 of 1810, S-285, while the reverse is No. L of 1820, N-12, the same reverse die used for the 1804 restrike. Both the obverse and the reverse dies were in a badly rusted

state. There is a faint crack present along the outer points of all the stars on the right and extending under the 10 in the date.

The coin in the Homer K. Downing Sale, belonging to Howard D. Gibbs, sold by New Netherlands in the 1952 ANA Convention, is the choicer of the two specimens. Its history can be traced back to May, 1879, when it was sold in the Lyman Wilder Collection by Haseltine. At the 1952 ANA Convention, the coin went for \$52.50. The other coin, from the David Proskey estate, belonged to a New York dealer in 1952 and its present whereabouts is unknown. The restrike coin is not listed in the Red Book and is extremely rare and expensive. In the *Standard Catalogue of*

U. S. Coins, 18th edition (1957), by Wayte Raymond, the coin was estimated to be worth \$100, but that was back in 1957.

1823

The 1823 restrike is the only other large cent restrike struck in copper, although some examples of this restrike are known to exist in silver. It is more common than the 1804 restrike but is not as well known or readily recognized. The restrikes were struck on at least three different occasions. The copper examples with perfect dies were struck in circa 1862 under the direction of Mickley and Cogan, the same two who ordered the coining of the 1804 restrike and the 1811 half-cent restrike. Mickley owned the 1823 restrike dies from some time about 1823 to 1868, while Cogan bought an interest in them either in the 1850s or early 1860s. They sold the dies used to coin the restrikes in either 1868 or 1869. Exact records are impossible to find because no written records of ownership of the dies were kept.

Only 49 coins were struck before the dies cracked; and when they did, the two men terminated their counterfeiting activities. They sold the dies, and eventually the dies ended up in the hands of a man named Miller who lived on 7th Street in Philadelphia. Miller is given credit for striking the coins with the cracked dies sometime between 1868 and 1869. He made many impressions and continued to strike the coins although the cracks developed and progressed at a fairly rapid pace. Most of the coins struck by Miller were severely cracked and said to be "State IV" with earlier die states, also probably coined by Miller, not as common and fewer in number.

Miller, sometime prior to 1879, sold the dies to Dr. M. W. Dickerson who in turn sold them to Capt. J. W. Haseltine, a very well-known coin dealer of the last part of the nineteenth century. It is believed that Haseltine coined the silver pieces in either 1878 or 1879. Some copper specimens were struck after the small issue of silver examples. Conflicting reports state that 2 or 12 silver specimens were struck. Charles Steigerwalt, official counterfeit detector of the ANA, subsequently discovered the dies in Haseltine's store and defaced them. Although defaced, the dies have been preserved to this date.

They are currently in the hands of an Eastern collector.

The obverse of the 1823 restrike has a slightly rusted surface due to rust and pitting on the die. The obverse is No. 2 of 1823, N-2. Die cracks are visible throughout the obverse except on those first 49 examples. There is a rim break over the fourth to seventh stars. Some copper examples have a heavy diagonal crack from rim to rim, starting below the fifth and passing through the twelfth star. The first die break mentioned also appears on some examples of the original. The heavy diagonal crack does not appear on any other 1823 large cent. The silver examples and the copper examples which were struck after the silver specimens have an additional crack from the first star joining the diagonal crack on the cheek.

The reverse is Rev. B of 1813, S-293, in a badly broken state. The reverse has moderately rusted surfaces due to pitted dies. It also shows evidence of being tooled in an effort to strengthen the die. The reverse on the later state pieces is cracked from the rim through D in UNITED, passing in a curve over ONE, through R in AMERICA to the rim, and another from the rim between TE in UNITED joining the curved crack over O in ONE.

The 1823 restrike varies in size and weight. One piece which is 28 millimeters in diameter weighs 159.3 (plus or minus) grains. It is also interesting to note that the authors have seen 1823 restrikes with wired edges, but some have been on the obverse while others have been on the reverse.

The restrike first appeared in the auction sale of the W. Elliot Woodward collection on October 20-24, 1863, in Philadelphia. The auctioneer was the same Edward W. Cogan who at one time jointly owned the dies with Mickley. The restrike was listed in the catalogue as follows: "Lot 1921. 1823. Bright, one of the few recently struck from original dies."

The specimen in the Helfenstein Collection sold by Lester Merkin in 1964, which was one of the first 49 1823 restrikes struck under the direction of Mickley and Cogan, brought \$220. This was twice the Red Book price and nearly three times the amount brought by the other 1823 restrike in the same condition at the same sale. The only difference was that the

other coin was in the commonest state, "State IV."

The coin in the Hillcrest Sale of September, 1968, a proof-like MS60 "State IV"

coin, brought \$100. The coin sold by Lester Merkin in March, 1969, also proof-like, went for \$95. The 1971 Red Book price of the coin is listed at \$120.

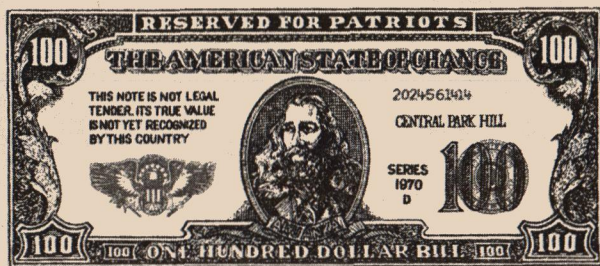
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Breen, Walter
Lapp, Dr. Warren A.
Nielsen, Dane B.
Wright, John D.

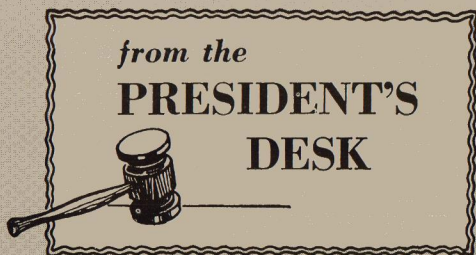
All direct quotations in this paper are from *Counterfeit, Mis-Struck, and Unofficial U. S. Coins*, by Don Taxay.

The authors are indebted to John D. Wright for the photographic plates included with this article.

FUNCTIONAL NUMISMATICS!



Although certainly not sanctioned by the American Numismatic Association, many of today's youth are turning on to numismatics in a rather different and unorthodox way. The note pictured here measures 1½" x 3¼" and is not generally sought after by serious collectors. The note, instead, is part of a pack of cigarette rolling papers. Sold mainly in underground stores and head-shops, these bills are more commonly utilized for the rolling of the marijuana cigarette. This example is but one of the many colorful and socially significant varieties of papers currently being produced by the underground industry. We felt, therefore, we'd lay this little specimen on our readers as they would surely get off on the satirical implications. Please enjoy the rest of your trip through *The Numismatist*.



Herbert M. Bergen
President

National Coin Week in April 1971 is not far away and it is time to call for all who expect to participate in this significant numismatic event to get ready at once and start the many activities that assuredly will make this the most outstanding of all such observances.

The chairman in charge of the program for this occasion is Lee Martin who is widely known for successful promotion of numismatic events. He has a fine committee that is working with him. All are prominent numismatists. After hearing about their plans, we can look for participation by a record number of clubs and individuals all over this country and in a number of foreign countries. The competition for the prizes that will be awarded for top scores in the numerous classes of entries promises to be the keenest that has ever been witnessed. It appears safe to say that the results of the competitive efforts will be the most productive and helpful to the numismatic hobby that we have had since Coin Week was established.

The theme selected by the committee is, "Numismatics—The Hobby of All Ages." This theme has an interesting double meaning or application. It invites participation by persons ranging from young to old and at the same time, it lends itself to coverage of a wide range of numismatic subjects from ancient to modern vintage.

Those who want to enter the National Coin Week competition are urged to write to Lee Martin, P. O. Box 10396, Santa Ana, California, or to ANA Headquarters, P.O. Box 2366, Colorado Springs, Colorado, for information and directions. The time is short. Do not delay.

Looking ahead, beyond National Coin Week, to the next ANA convention that will be held August 10-14 in Washington, D.C., it is not too early to direct attention to the invitations that are now going out for participation in the numismatic exhibits that form a most important part of this greatest of all coin shows. The convention committee is determined to make the exhibits at this convention the best and most attractive ever assembled anywhere. Those who expect to place an exhibit in this show are advised to enter their applications early if they do not want to be disappointed by a notice that all of the available space has been assigned.

We are most fortunate to have Dr. V. Clain-Stefanelli take a prominent part in arranging for the exhibits at this convention. His knowledge and experience with numismatic exhibits in the world famous Smithsonian Institution will contribute much toward making this exhibit attractive. Inquiries for exhibit space should be addressed to Dr. V. Clain-Stefanelli, Curator, Division of Numismatics, Smithsonian Institution, Washington, D.C.

A stylized, cursive handwritten signature of Herbert M. Bergen.



Krause Publications

and just 22 miles away another great monument

by Nils M. Wikner

A better title would be — *Korczak with Perseverance, A Genius, a Sculptor!*

Webster defines *perseverance* as, to persist in a state, enterprise or undertaking, in spite of counter influences, opposition, or discouragement. He also interprets *genius* as, an extraordinary intellectual power as manifested in creative activity. Eloquent descriptions or accurate ones? Many may wonder if Mr. Webster possessed the ability to look 100 years into the future at a man who gives justice to these nouns through his remarkable demonstrations. One wonders, too, if the distinguished lexicographer had a man named Korczak in mind when he describes the words dedication, ideal and spirit.

Mr. Korczak Ziolkowski (pronounced CORE-chok Jule-KUFF-ski) is a sculptor, is an engineer, is a super-human, is a mountain carver. Hailed as one of our finest contemporary sculptors, Korczak's credits include a long and rather unique list of statuary. One such piece, in fact, is a 19 ton and 13 foot memorial of Noah Webster in West Hartford, Connecticut.

For the past 22 years, however, Korczak, the mountain carver, has been individually sculpting, out of a 600 x 600 foot mountain of pegmatite granite, a monument to the North American Indian. The Crazy Horse Memorial, as it is named, will

eventually cost an estimated \$5,000,000 and 30 season-permitting years of rigorous work. Ultimately, the memorial will dominate a 360 acre North American Indian Center. The planned campus is expected to reach the sum of \$50,000,000, but is also destined to be the greatest humanitarian achievement of the age. After completion, the center will include a university, hospital, airfield and a museum to preserve the Indian traditions and cultural heritage.

The Crazy Horse Memorial dream was first envisioned by Korczak in 1939 while assisting Gutzon Borglum on the Mount Rushmore Memorial. On June 3, 1948, and 22 miles from the Rushmore

The dream of one of America's greatest monuments, Mount Rushmore, appearing on U.S. currency is now a definite possibility. Just 22 miles from this national shrine, another is being created. Actually larger in scope, this one too may someday appear on U.S. coins or currency. This is the ambitious project of one man, a relatively unknown sculptor, who served his mountain carving apprenticeship on the creation of the Mount Rushmore Memorial.

When the course of history has been told
Let these truths here carved be known:
Conscience dictates civilizations live
And duty ours to place before the world,
A chronicle which will long endure.
For like all things under us and beyond
Inevitably we must pass into oblivion.

This land of refuge to the stranger
Was ours for countless eons before:
Civilizations majestic and mighty.
Our gifts were many which we shared
And gratitude for them was known.
But later, given my oppressed ones
Were murder, rape and sanguine war.

Looking from whence invaders came,
Greedy usurpers of our heritage.
For us the past is in our hearts,
The future never to be fulfilled.
To you I give this granite epic
For your descendants to always know:
"My lands are where my dead lie buried."

Crazy Horse - 1965

Korczak Ziolkowski

*These words will be carved
on Crazy Horse Mountain
in letters three feet tall.*

project in the Black Hills of South Dakota, Korczak's North American Indian monument was born. Initiated with a dynamite charge, set off by Sioux Chief Henry Standing Bear, the life-time tribute to the Indian hero of 1876 began.

With the rock drill, dynamite and bulldozer (the sculptor's tools), Korczak Ziolkowski has of thus, blasted away some two and a half million tons of rock from Thunderhead Mountain. Although there remains another four million tons to be alleviated, Korczak continues to create an equestrian sculptural epic which will some day serve prominence to a rich culture and a proud heritage.

In the past years, when the cold South Dakota winters have prohibited him from working the Crazy Horse Mountain, Korczak has sculpted a number of bas-reliefs (raised sculptural work from a flat surface). As a contribution to Crazy Horse, one of these reliefs was reduced and struck as a medal. Produced in bronze, the medals were



Korczak running his 16 ton bulldozer on top of Crazy Horse Mt. 6700 feet above sea level. He built a road up the back of the mountain and drove the dozer to the top in 1957. Work has been greatly speeded up by the use of this equipment.



Sculptor Korczak Ziolkowski beside model of Crazy Horse at the observation deck of Studio-Home. The scale model is 1/34th the size of mountain carving.



Bronze medal depicting the great Crazy Horse Indian Memorial

struck in two sizes: 38 and 24.3 millimeters. The obverse of both medals depicts the Crazy Horse Memorial, while the reverse was left rather simple with the words: KORCZAK, BLACK HILLS, SO. DAKOTA.

With good reason to believe that South Dakota will again experience another of its infamous winters, it is our hope and possible good fortune that Korczak will find time during those months to experiment more with the unlimited capabilities of medallic art.

Korczak's great Indian Mountain Memorial is now being carved in the Black Hills of South Dakota, five miles north of Custer on U.S. Highway 16. Visitors are invited to enjoy the guided tours

An admirer of the late president, John F. Kennedy, Korczak has sculpted this clay bas-relief of his image. It has since been cast in plaster and is ready to be cast in bronze.

through the sculptor's studio-home, the sculptor's marble gallery and the story of this unusual project.



CENTURY OLD NOTES

NUMISMATICS IN THE UNITED STATES:—It is gratifying to note the rapid advance made in the science of Numismatics, in our country during the last few years, yet much remains to be accomplished to place us upon a true, lasting, and consistent basis. Much rubbish yet remains to be cleared away, many false notions and ideas are to be eradicated, and the true objects and aims of the science are to be inculcated and explained, until we reach the desired position. It is, of course, true, that the numismatic material afforded by our country, is very limited as compared with that of the older nations, but we have enough to occupy us for an indefinite period.

Our material may naturally be divided into four classes, with as many sub-divisions as fancy may dictate.

The first class may embrace the entire Colonial and Confederate periods. —*American Journal of Numismatics*, 1871.

THE TOKEN COLLECTORS' PAGE

by Melvin Fuld, ANA 11932

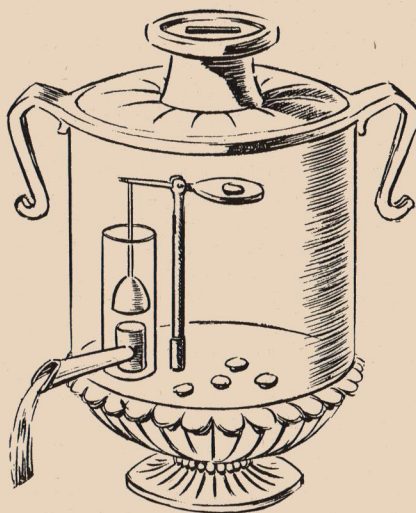
A Penny for Your Soughts

"Put another nickel in, in that nickelodeon." Those familiar old lyrics from an earlier tune typify just one of the thousands of machines people have deposited their small coins into since as far back as 1615. Actually, the first vending machine in its own right was invented by the mathematician, Hero, in 215 B.C. It dispensed sacrificial water. Although sacrificial water is rarely seen or even needed these days, other sundry items such as soft drinks, chewing gum and a never-ending list of candies are omnipresent in our vending commerce. So evident, in fact, that Americans annually feed roughly 3 billion dollars worth of loose change into the faceless merchant, and are content to do so.

Convenience, whimsy, enjoyment and necessity are the basic ingredients which prompt the need for the vending machine. Everyone at sometime is virtually compelled by one of the above reasons to use one. The American public has no need whatsoever for a "Dermal Duster" for example, but if they were available in vending machines, we would all be lint-free. This is essentially true of the one-in-every-barroom pin-ball machine. Merchandise is not dispensed from these machines nor is anything retained. Amusement is the sole profit of these little money makers and many people will play them by the hour.

In essence, a man can and has survived from day-to-day on whatever loose change he may keep in his pocket. It is far from being uncommon, as a result, for some evenings to be spent dining at the automat and rallying away the rest of the night at the penny arcade. The socially introverted person would probably find this his *pièce de résistance*, as he would not be bothered by waiters and waitresses and his entertainment would be enjoyed by none other than himself.

From the early 1800s to date, the popularity of the vending machine has literally skyrocketed. The amusement type of machine especially, such as the pin-ball and slot, have even produced their own form of numismatic items. Used primarily as advertising gimmicks, saloons and billiard rooms generated the idea of amusement and vending tokens with great zeal.



The world's first vending machine,
a sacrificial water dispenser,
about 215 B.C.

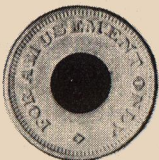
It was figured that if you happened to be playing the "Funz-A-Poppin" game with one of Anton Skoda's amusement tokens, you might just as well buy one of Anton's beers while you're at it.

Fortunately a few of these old classics are still around, so insert your mind here and pull knob for a sneak peek at the amusement and vending tokens of the early 20s and 30s of Minnesota. A quirk in Minnesota law declared that slot machines were illegal, but if the machine would vend merchandise at the player's discretion, the law looked the other way. All of the following tokens are of the legal five-cent size (21.3mm) and carry either

of the two following phrases on the reverse:—



GOOD FOR 5¢ IN TRADE (P29).



GOOD FOR AMUSEMENT ONLY (P38).

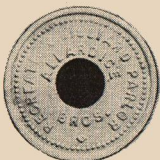
VIRGINIA, MINNESOTA



Obverse: Around, **LIBERTY BILLIARD PARLOR**; below, **ALLARDICE / BROS.**

Reverse: Around, **GOOD FOR 5¢ IN MERCHANDISE / 231 CHESTNUT.**

Metal: brass. Size: 5¢. Border: no. 5; edge, no. 1. Issued: 1920. Rarity: 4.



Obverse: Around, **RECREATION BILLIARD PARLOR / ALLARDICE BROS.**

Reverse: P38.

Metal: nickel. Size: 5¢. Border: no. 5; edge, no. 1. Issued: 1920. Rarity: 4.

The two tokens from the Allardice Brothers Billiard Parlor were issued by them in the mid-1920s, after they moved to Virginia, Minn., from Chicago and operated a pool parlor at the address shown.

MN: 19.111.1: AM: 23: Br: Bd5: Ed1: R-Ch: P34: 5: R4.

MN: 19.161.1: AM: 23: Ni: Bd5: Ed1: R-Ch: P38: 5: R4.

GILBERT, MINNESOTA



Obverse: **FRANCEL.**

Reverse: P29.

Metal: copper. Size: 5¢. Border: no. 5; edge, no. 1. Issued: 1936. Rarity: 4.

John Francel operated at tavern in Gilbert from 1936 through 1969.

MN: 70.60.1: AM: 24: Cu: Bd5: Ed1: R:R4.

FLOODWOOD, MINNESOTA



Obverse: In three lines, **CHAS. SANDBOE / FLOODWOOD, / MINN.**

Reverse: P29.

Metal: brass. Size: 5¢. Border: no. 5; edge, no. 1. Issued: 1920-1930. Rarity: 4.

Charles Sandoe is from Floodwood, Minnesota.

MN: 69.172.1: AM: 23/24: Br: Bd5: Ed1: R-Ch: P29: 5: R4.

McKINLEY, MINNESOTA



Obverse: Around, **ANTON SKODA / McKINLEY, MINN.**

Reverse: P29.

Metal: brass. Size: 5¢. Border: no. 5; edge, no. 1. Issued: early 1920s. Rarity: 4.

Anton Skoda operated his saloon in McKinley in the early 1920s.

MN: 120.181.1: AM: 23: Br: Bd5: Ed1: R-Ch: P29: 5: R4.

UPPER MIDWESTERN MINNESOTA

Obverse: Around, **SOO ANNEX.**

Reverse: P29.

Metal: brass. Size: 5¢. Border: no. 4;



edge, no. 1. Issued: 1920. Rarity: 4.

The Soo Annex is from a tavern or billiard parlor probably located next to a Soo Line railway depot in the upper Midwest area.

MN: 000.181.1: AM: 23: Br: Bd4: Ed1: R-Ch:P29: 5: R4.

AURORA, MINNESOTA



Obverse: Around, **M. TURK. / AURORA, MINN.**

Reverse: P29.

Metal: brass. Size: 5¢. Border: no. 5; edge, no. 1. Issued: early 1920s. Rarity: 4.

Matt Turk operated a saloon in Aurora in the early 1920s.

MN: 10. 196. 1: AM: 23: Br: Bd5: Ed1: R-Ch: P29: 5: R4.

SUPERIOR, WISCONSIN



Obverse: In three lines, **1719 BELKNAP ST. / F. S. ROLL / W. SUPERIOR, WIS.**

Reverse: P29.

Metal: nickel. Size: 5¢. Border: no. 2;

edge, no. 1. Issued: 1920s. Rarity: 5.

F. S. Roll is reported to have run a saloon in West Superior, Wisconsin, in the 1920s and 1930s. West Superior is located at the tip of Lake Superior, adjacent to Minnesota. In as much as this token was found in Minnesota, it suggests that persons sometimes used the tokens in other establishments, as well. This was common practice and friendly issuers would sometimes exchange the tokens among themselves.

WI: 208.163.1: AM: 23: Ni: Bd2: Ed1: R-Ch:P29: 5: R5.

These and the following tokens were submitted by Wm. S. Jones, ANA 20467. There has been a large number of amusement tokens issued in and around Virginia, Minnesota; below are a number of which little is known.



11



12



13



14



15



16

MISSING CLUB NEWS?

For several years now, the activities of the various member coin clubs of the ANA have been reported in the *Club Bulletin*. This publication is mailed, free of charge, to all club secretaries and to those members of the association requesting to be placed on the mailing list. Should you wish to keep up with the activities of the various clubs and to be fully apprised of official ANA programs for its member clubs, you can be placed on the mailing list to receive this publication. Simply send your name to ANA *Club Bulletin*, P.O. Box 2366, Colorado Springs, Co. 80901.

some things
to know about
canada's new

20 dollar bill

Adapted from a brochure furnished the Canadian public at the time of release of this, the first in a new series of bills, to general circulation.

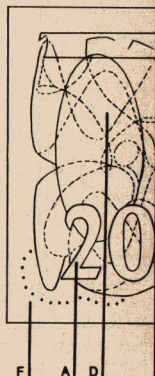
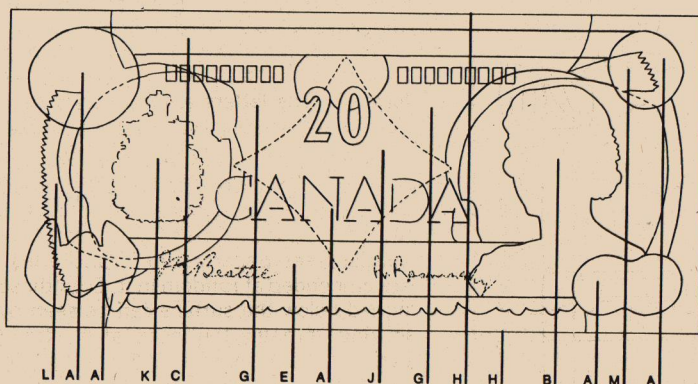
THE new Bank of Canada \$20 note incorporates several new features and retains some of the features of its predecessor in improved form. This article was composed from a folder issued to the Canadian public so intending the public to become familiar with the new issue. New designs of other denominations will follow and all will have a "family" resemblance to the new \$20 bill although each will retain its own predominant color.

The main features of the new \$20 bill are a more readily detectable engraved steel plate printing and a greater use of colour.

Engraved steel plate printing

It is helpful to understand the basic difference between the printed image obtained from an engraved steel plate and that obtained from other forms of printing also used on currency. Steel engraving involves the cutting of lines into the surface of a special steel plate. These lines are filled with a very thick ink and the paper is then forced into the lines by very heavy pressure. When the paper is removed it pulls out the thick ink which then "stands up" above the surface of the note.

Steel plate printing has always been used on Canada's bills but on the new \$20 bill (and the others to follow) the lines are more deeply engraved so that they will hold more ink and thus stand up more prominently. The letters of the word "CANADA" and the denomination medallions at the corners stand up particularly strongly to the touch.



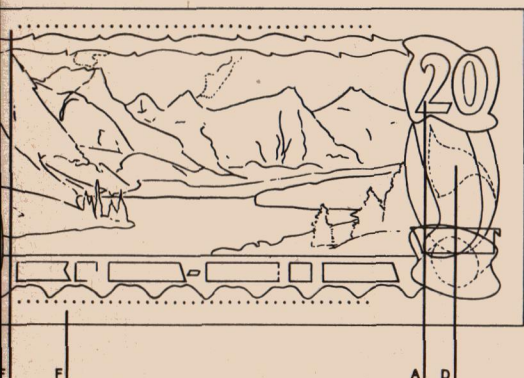
The denominational colour of olive green is used for the steel plate printing on the face of the new \$20 note instead of in the background as in the 1954 note—and for the steel plate printing on the back.

Other features of the steel plate printing include a new portrait of the Queen engraved from a contemporary photograph and approved by Her Majesty.

There are very thin white lines such as those outlining the words "BANK OF CANADA—BANQUE DU CANADA" in the band at the top of the face of the note—and equally thin dark lines in the denominational medallions at the corners and in the decorative panels on the back. The achievement of equally smooth and unbroken fine lines of contrasting types in a single steel plate printing is a mark of special precision.

The olive green band across the front of the note bearing the signatures of the Governor and the Deputy Governor incorporates fine interwoven repetitions of "BANK OF CANADA—20—BANQUE DU CANADA."

The deep engraving and heavy pressure used in steel plate printing on both sides results in a shadow or "show through" effect in certain areas. This is particularly noticeable as an indented design transmitted from the front of the note to the back above the top border and under the lower left-hand corner medallion and below the bottom border. A small magnifying glass and strong light at a sharp angle will make this even more evident.



Multi-colour

Apart from the olive green there are more colours on the front and back than before. The printing methods used for these colours place the inks flat on the surface of the paper—and so they don't stand up like the steel plate printing. Most of these colours blend smoothly and almost imperceptibly—one into another—in continuous fine lines. The effect of many such lines changing colour together creates the "rainbow" appearance and is particularly noticeable in the main background on the front. Here—with the help of a magnifying glass—you will see that the fine colour lines interweave with slight variations that create the outlines of maple leaves and the numerals "20." This is done so subtly that the shapes are all but invisible to the naked eye. This blended, multi-colour background extends to top and bottom edges of the face of the note.

An intermingling of different coloured lines makes up the large diamond-shaped background panel in the centre of the front and shows among the olive green steel plate lines in the decorative panels on the back.

Canada's coat-of-arms appears in full colour on the left side of the front—a stronger effect than the "white-line" representation in the center of the 1954 bill.

There is a curved "swatch" of various coloured small diamonds at the left of the front and a smaller "spray" of similar diamonds at the top right. These are separated by fine white lines of even width. A magnifying glass will show that several of the diamonds which look solid to the naked eye are crossed with even finer parallel white lines.

The serial numbers are printed in two colours rather than in a single colour as formerly. The letters and numerals have been designed exclusively for the purpose.

The paper is made for the exclusive use of the Bank of Canada. Every step in its manufacture is guarded as if it were already printed. Small round discs of special green paper called "planchettes" are embedded at random in it. Even those buried below the surface can be seen by looking through the note at a strong light.

Under Canadian law the Bank of

Canada has the sole right to issue Canadian bank notes. They are legal tender anywhere in Canada anytime.

Supplementary Information

A great many Canadians as well as many specialists from other countries have combined their skills in the design and development of the new note. To single out any one person among them as having a major role would not be appropriate. However, it is worth noting that the Queen's portrait was engraved by a Canadian.

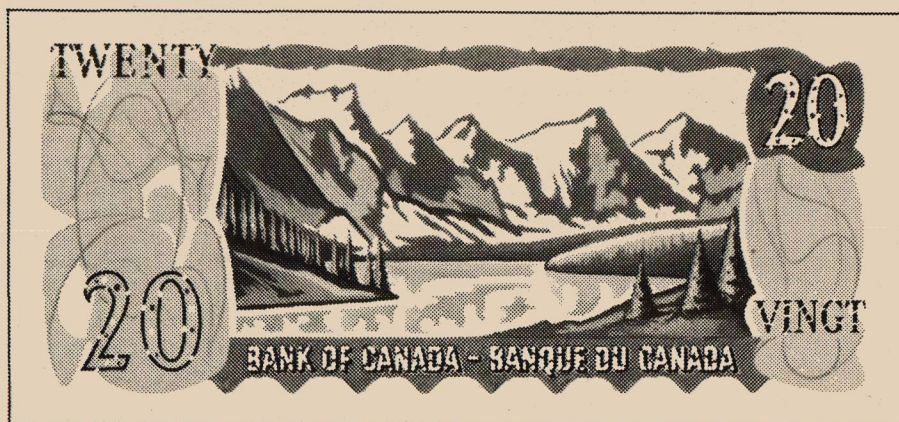
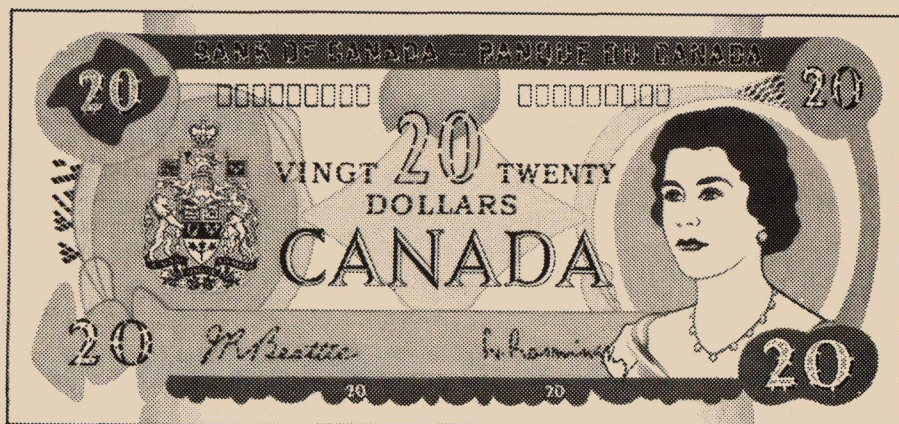
The scene on the back of the new \$20 note is obviously from the Canadian Rocky Mountains. The scenes which appear on the backs of other denomina-

tions will be announced at the time each denomination is issued. All must meet special requirements for the steel engraving process.

To those with a special concern about the security of the new note it can be said that it is substantially more difficult to stimulate than its predecessors. All of the elements of the note were selected with this purpose in mind.

The best method of recognizing a counterfeit is to become familiar with the genuine example and if any note is suspect to compare it with a note known to be genuine.

Questions sometimes arise about the cost of notes. The Annual Report of the Governor of the Bank of Canada for 1969



These illustrations have been prepared in accordance with the relevant provisions of the Criminal Code of Canada and especially designed for publication reproduction. Mats and reproduction proofs, such as this one, were delivered by hand to all daily newspapers at Bank of Canada agency points.

recorded the over-all cost of bank note printing, shipping, insurance and research as \$5,043,000. The total face value of currency in circulation is currently about \$3.4 billion.

In relatively recent years the average clean life of \$1 and \$2 notes used to be approximately 10 months but lately there has been a moderate increase which is believed to reflect continuing research into the formulation of bank note paper. The life of larger denominations is understandably longer but varies widely. The life of a bank note is almost entirely determined by the time it takes for it to become soiled and not through tearing or physical breakdowns.

As noted elsewhere the decision to replace the Queen's portrait on some denominations was made by the Minister of Finance. The portraits for the various denominations are as follows:

\$1 and \$2	Her Majesty The Queen
\$5	Sir Wilfrid Laurier
\$10	Sir John A. Macdonald
\$20	Her Majesty The Queen
\$50	William Lyon Mackenzie King
\$100	Sir Robert Borden

The use of "multi-colour" is part of the effort to improve the security of the note and to this extent has required new printing equipment. Such equipment is, of course, owned by the bank note companies which produce currency for the Bank of Canada. The companies acquire new equipment periodically whenever it will improve efficiency, printing quality or incorporates new technology.

The Bank of Canada is occasionally asked why some special protective device used by other countries (such as metallic ribbon or water marks) has not been used in Canada. Intensive study has been made of all protective devices of which we have knowledge and all have so far been found to be unreliable indicators of genuineness. The Bank carries on continuous research in this field.

The supply of \$20 notes of the 1954 series has been allowed to run down during the period of production of the new notes so that a minimum stock remains. However, many of the old \$20 notes are in circulation and these will continue to circulate until they become unusable. They continue to be legal tender as long as they remain in existence.

HOMAGE TO PHILATELY



Albert de Jaeger, master sculptor of the French school, has created by hand engraving, a cast bronze medal honoring that other hobby—stamp collecting. The obverse of the 105mm piece portrays the collector with glass and several stamps. The reverse, under a rendition of an early stamp, carries a legend that translates roughly—Rarity—Beauty/Patience—Study/Memories of Times Past/Will Not Be Forgotten/for the Philatelists. A space is left at the bottom where the sculptor can hand sculpt a name if one is desired. Available in three finishes: gold, silver or natural patina bath, the price ranges from \$42.00, \$32.00, and \$24 respectively. Further details available from Club International des Collectionneurs, 11 rue Guenegaud, Paris 6, France.



Left to right, 1971 National Coin Week committee members, Gordon Greene, William Wisslead, Maurice M. Gould, Lee Martin, Herbert M. Bergen, ANA president, and Birt Slater.

Numismatics—The Hobby of All Ages Theme for 1971 National Coin Week

Lee Martin of Santa Ana, California, chairman of the *American Numismatic Association National Coin Week 1971*, announced that two meetings of the committee have been completed recently—one in conjunction with the *California State Numismatic Association* convention at the Statler-Hilton and the second at his home in Santa Ana.

Plans were formulated for the year 1971 for National Coin Week which will be held the week of April 19 through 24. In 1971 the following classifications will prevail: Class A clubs, 100 or more; Class B, 50-90; Class C, 49 or less; Class D, individual; Class J, individual juniors, 11-21; Class X, clubs not in the U.S.; and Class Y, individuals not in the U.S.

The committee spent a great deal of time discussing an appropriate theme for the occasion and finally unanimous approval was given to "Numismatics—The Hobby of All Ages," suggested by Birt Slater of Santa Ana.

The committee consists of: Lee Martin, chairman; Gordon Greene, William Wisslead, Birt Slater, Maurice Gould, Herbert Ber-

gen (ex officio), Opal Morris, Peggy Borgolte, Clark Yowell and Ed Rochette.

Martin appointed Gordon Greene as chairman of the award section and Maurice Gould for publicity.

Any members of the *American Numismatic Association*, either clubs or individuals, may write directly to Lee Martin, P.O. Box 10396, Santa Ana, Calif. 92711, for further information, and the forms, rules and guidelines will be mailed to them.

National Coin Week is one of the most important events on the numismatic horizon and the individuals and clubs who participate spread the gospel of the hobby, receive a great deal of personal enjoyment and compete for the important awards. —Lee Martin

NEW & RECENT ISSUES

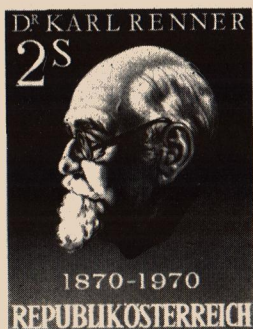
by Ernst Kraus, LM 129

It is the important duty of *The Numismatist* to record and illustrate new coins. To accomplish this, members in the United States and abroad are invited to submit new issues to Ernst Kraus, Room 939 (include room number in address), 393 Seventh Ave., New York, N. Y. 10001. Coins will be photographed and returned as soon as possible, and a credit line will be given to anyone assisting.

AUSTRIA

Karl Renner, 1870-1950, was the first chancellor of the first Austrian republic, and the first president of the second. An advocate of the change of the Habsburg Empire into a federal democratic republic, he became the first chancellor after the collapse of the empire following World War I. Following the Soviet occupation of Vienna in 1945, he obtained Russian approval to form an Austrian democratic government and became head of the second Austrian republic, as well. He died in 1950.

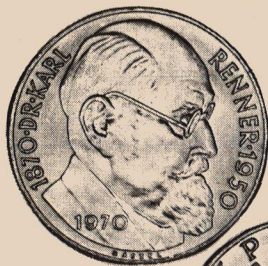
The Austrian government, in addition to the usual commemorative stamp issue, has struck a 50 schilling coin in silver.



verse:—Portrait to right; **1970** at lower left; designer's name, **BASZEL**, for Prof. Gunther Baszel, near base; legend around, **1870 DR. KARL RENNER 1950**. Reverse: Standard coat-of-arms, a circle of ten shields representing the ten provinces, surrounding the value in the center, **50 SCHILLING**; legend around the outer border, **REPUBLIK ÖSTERREICH**. Diameter 34mm. Weight 20 grams. Edge lettered, **FUENFZIG SCHILLING**.

BARBADOS

Barbados is the most easterly of the Caribbean Islands with an industry based on sugar, and now the tourist trade is an increasingly important source of revenue. Barbados is one of eight island states forming the Eastern Caribbean Currency Authority, that have banded together to form the Caribbean Development Bank. Each of these eight states will issue a commemorative coin to help create funds for the operation of the development bank. Barbados expects to contribute \$200,000.00 (US) from the sale of the following issue.



Y-125. 50 schilling, 1970. Silver. Ob-

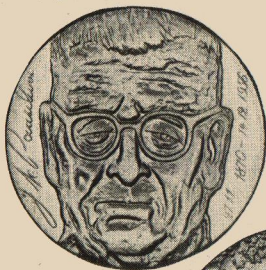
Y- . 4 dollars, 1970. Cupronickel. Ob-

verse: Coat-of-arms; legend below, **BARBADOS/1970**; and around, **INAUGURATION OF THE CARIBBEAN DEVELOPMENT BANK**. Reverse: Sugar cane and bananas in center; value, **4/DOLLARS** below; and around, **GROW MORE FOOD FOR MANKIND**. Diameter 38.7mm. Weight 28.3 grams. Edge milled.

30,000 struck for general circulation, 2,000 proofs struck, both at Royal Mint, London. Further information on availability direct to collectors can be obtained from Ministry of Finance, Bridgetown, Barbados.

FINLAND

Like Karl Renner (see *Austria*), Juho Kusti Paasikivi, 1870-1956, was the prime minister of the first government following the War of Independence in 1918, and president of Finland for ten years prior to his death in 1956. And like Renner, is being honored by both a commemorative stamp and commemorative coin issue on the occasion of the centennial anniversary of his birth in 1970. The silver coin is being struck at the Helsinki Mint.



Y-63. 10 markkaa, 1970. Silver (.500). Obverse: Modernistic portrait to front; signature at left, **J. K. PAASIKIVI**; and dates to right, **27. 11. 1870 — 14. 12. 1956**. Reverse: Stone slabs in the back-

ground with inscription in four lines, **1970 — 10 MARKKAA — SUOMI — FINLAND**. Diameter 35mm. Weight 22.75 grams.

The coin is being made available to collectors for its nominal value (\$2.20 US), plus cost of delivery. Inquiries may be sent to the Bank of Finland, Box 10160, Helsinki 10, Finland.

ITALY

Unless one is a true student of history, one considers Rome as always having been the capital of Italy, but in 1970, Italians were celebrating only the centennial of Rome as the capital of a united Italy. The Congress of Vienna, in 1815, restored Rome to the pope. The Wars of Italian Independence brought attitudes not in favor of this decision as something of a permanent nature. The Italian parliament, meeting at Turin in 1860, declared Rome as the capital, but failed to persuade Pope Pius IX to accept this decision. When the kingdom of Italy was proclaimed in 1861, Rome remained outside. It was not until



the withdrawal of the French garrison during the Franco-Prussian War, and Napoleon III's defeat at Sedan in 1870, that Italian troops were able to occupy the city and for Rome to become the capital. Marking the centennial is a commemorative coin and, of course, an appropriate stamp.



Y-108. 1000 lire, 1970. Silver (.835). Obverse: Bust of Concordia with veil and diadem facing right; dates at left, **1870**

— 1970; at right, **CONCORDIA**; at base, **MONASSI INC.** Reverse: Unusual modernistic geometric design in upper half of field; **ROMA CAPITALE**, mintmark **R**, and **1000 LIRE** below. Diameter 31.5mm. Weight 14 grams. Edge lettered **REPUBBLICA ITALIANA** and several small stars.

PORTUGAL



On July 8, 1497, a tiny fleet of four ships sailed from Lisbon, with the intended purpose of discovering a sea route to India. The trip met with doubt and severe hardships, yet it was successful, returning to Lisbon two years later, at the end of August 1499. Vasco da Gama voyaged to the Orient twice more, in 1502, and in 1524. His original feat brought him honor and recognition, not to mention royal favors. He brought to Portugal glory and the beginnings of a colonial empire. On the occasion of the 500th anniversary of his birth, the government of Portugal has issued a commemorative coin and the usual series of postage stamps.

Current Strikes

Pasadena, California—The Caltech-JPL Numismatic Society issued the second in its series of space exploration achievement medals earlier in 1970. The 40mm medals are available in both bronze and silver, \$1.50 and \$8.50 respectively, direct from Caltech—JPL Numismatic Society, Jet Propulsion Lab 238-601, 4800 Oak Grove Drive, Pasadena, Ca. 91103. The obverse design depicts the moon surveyor craft.

Lodi, California—This city celebrated its centennial in 1969 and issued a 24mm uniface silver medal for the occasion. The centennial design carried a stylistic rendi-



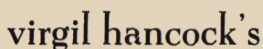
Y-75. 50 escudos, 1969. Silver. Obverse: Portrait of the navigator wearing naval hat and facing left; designer's name, **A. LUCAS** below; legend at left, **VASCO DA GAMA**; at right, **1469-1969**. Reverse: coat of arms with cross in center, value below, **50 ESCUDOS**, between two small globes; legend around top **REPUBLICA PORTUGUESA**. Diameter 34mm. Weight 18.5 grams. Edge lettered, **V CENTENARIO DE VASCO DA GAMA**.

ACKNOWLEDGMENTS

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tion of a bunch of grapes and appropriate legends within a wreath. The grapes and wreath are gold finished and the entire design is incused. These sold through W. W. Boese, 10 E. Tokay St. Lodi, Cal. 95240.

Idyllwild, California—This is the home of the original Bear Flag festival and a medal has been issued in past years. However, 1970 saw only the issuance of wooden nickels, but collectors can still obtain some of the past year issues of the half-dollar sized nickel silver medals by writing David E. Hunt, Jr., Bear Flag Festival Com., Box 112, Idyllwild, Ca. 92349, for details and prices of those still available.



FEATURING FAKES

DO YOU HAVE THE ORIGINAL?



Especially about countermarks.

The time was when the thief would borrow a genuine counterstamped coin, then make a mold from it, and from that mold he'd cast a completely counterfeit coin.

Sometimes a prospective buyer would spot the coin as being a cast job, and then no sale.

Now, the crook spends a little money and actually buys a hundred or so genuine coins which are NOT counterstamped. Next, with an assortment of counterfeit punches and a hammer, he pounds into the genuine coins an assortment of counterfeit countermarks.

Instant-countermarks, Inc.!

Later, a collector examines one of the freshly-punched coins, finds it's not cast but is a genuine die-struck specimen, and the sale is made. Because the coin itself is genuine, the collector has been lulled into accepting the c/m for what it's supposed to be . . . especially inasmuch as the counterfeiter has given the coin and c/m a slap of black goop.

Exposed by Houston's Dr. George Vogt, four such genuine coins with counterfeit c/m's . . . all offered as genuine c/m's from the era of the war for Mexican independence, 1810-1821 AD . . . you'll see on these pages.





At the top of the opposite page is the counterfeiter's masterpiece . . . for only US\$570.00. It's a genuine 1812 Fernando VII 8 reales with three different, home-grown c/m's, vintage about 1970.

One of the fake c/m's on that one coin is the monogram of Manuel Salcedo, governor of Texas, who in 1810 and 1811 validated the coins circulating in his province by so counterstamping them. Another faked c/m on that same coin is of Jose Maria Chico de Linares, who was paymaster of Miguel Hidalgo y Costilla, 1810-1811. The third counterfeit c/m on that one coin is the LCM c/m of, Dr. Alberto Francisco Pradeau believes, La Comandancia Militar. All three c/m's for only \$570.00!

Pictured at the bottom of the opposite page is another threesome . . . a genuine 1811 Mexican 8 reales of Fernando VII with three faked c/m's. There you see another faked monogram of Texas' Governor Salcedo, a faked VILLA-GRAN c/m of Julian Villagran (who crowned himself Julian I, Emperor of Huasteca), and a faked NORTE c/m of the Army of The North . . . three counterfeit c/m's on one genuine coin for the bargain price of \$520.00!

At the top of this page, for \$300.00, is a genuine 1813 Mexico 8 reales with only two counterfeit c/m's . . . a faked LCM, and a faked OSRN monogram of Jose Francisco Osorno. Dr. Pradeau says Osorno was an illiterate bandit until the revolution jumped him to a major general, by which time Osorno had learned to scrawl his name. In 1812 Osorno established a mint at Zacatlan, but the mint mainly was used for counter-stamping existing coins.

At bottom of this page, a modestly priced (\$175.00) genuine 1809 Mexico 8 reales with only one c/m . . . the counterfeit c/m of the Salcedo monogram.

Add the prices of those four genuine coins bearing their counterfeit counter-marks . . . \$570.00, \$520.00, \$300.00, \$175.00 . . . and your total is \$1,565.00. Yet the would-be seller quoted a fire-sale price of \$1,100.00.

Beware of fire-sale prices . . . beware of black goop! End of sermon.



Correspondence Course for Juniors

The Chinese have many ways of expressing themselves, such as saying this is the "Year of the Dog" or this is the "Year of the Goat." It seems to me if we were to follow along these lines, there would be only one thing we could call this year—it would have to be the "Year of Progress," for it has truly been one for the Young Numismatist.

The correspondence course has progressed at a great rate under the skillful guidance of Maurice M. Gould. The fifteen topics have all been chosen and authors of these have pledged completion by April 1 so the final editing and preparations can be made to make it available to any interested person.

The following is the list of topics and author of each. I would like to thank each and every one of these fine people, not only as chairman of the Young Numismatists but also as a person interested in helping his fellow man, for their knowledge and many hours of work.

1. Fundamentals of the Hobby and Importance of Building a Library, etc.—Kenneth Bressett.
2. What Makes a Coin Rare—Information on Low Mintages, Hoarding, Supply and Demand—Lee Martin.
3. Books, Supplies and Aids to Coin Collecting and How to Take Care of Your Coins—Paul Whitnah.
4. Grading of Coins—James Stone.
5. What to Collect and How—Ralph "Curly" Mitchell.
6. Foreign Coin Collecting—Russ Rulau.
7. Lincoln Cents—Jim Johnson.
8. Modern Coins—Leon Lindheim.
9. Commemorative Coins—Abe Kosoff.
10. Paper Money—George Wait.
11. Medals and Tokens—Maurice M. Gould.



12. Early American Coins—Eric P. Newman.
13. Coin Exhibiting—Byron Johnson.
14. Numismatic Economics—David Q. Bowers.
15. Buying, Selling and Trading Coins—James Ruddy.

After all of the chapters have been mailed to Mr. Gould, he will have to edit and coordinate the entire project to present to the printers, during which time the board of governors and the executive director, Adna G. Wilde, will have to determine by whom and how the program is to be distributed and maintained. By this time the final cost should be worked out so that by convention time in August the final announcements can be made.

This is the sign of a truly progressive year and one that the Young Numismatist and the ANA will always be grateful for.



ART AND COINAGE IN ANCIENT GREECE

PHARES O. SIGLER

ANA 9346

ART AND COINAGE IN ANCIENT GREECE

A COMPLETE BOOK FEATURETTE

It was the author himself who wrote in *The Numismatist* in October, 1949, "Ancient coins may provide as much enjoyment to the casual collector as to the specialist if they are used to illustrate a particular phase of the social or economic history of their times and if a reasonable amount of research is devoted to the task."

With this in mind, *Art and Coinage in Ancient Greece* is presented to the reader of our magazine. Col. Phares O. Sigler, a prolific author, has written many articles, particularly in the field of ancients and odd and curious, over a period of several decades. With this latest work we hope to see a renewed effort of his literary skill.—Ed.

INTRODUCTION

ART and numismatic authorities agree that the beauty of some of the coins of ancient Greece have never been equalled in ancient, medieval, or modern times. Even a casual comparison of these coins with select coins of later times down to, and including the present, raises this question: How could the Greeks, with their crude tools and equipment, mint coins of such eternal loveliness? It might be assumed that the answer is to be found in the accomplishments of the Greeks in most major art and scientific fields and yet there is a possibility that a careful study of the many interesting facets of their lives and a review of their coinage may hold a secret yet undiscovered, or at least on which has not been properly stressed. Admitting that such a solution will not be of the greatest moment in this busy world, every clarifying point in ancient history may assist in other investigations.

"Art" has been defined by Dr. Szego, an expert on Greek coins, as "that peculiar human activity whereby men have tried to create, partly through intellectual processes but mainly through intuition and impulse, an object of beauty."¹ There are as many definitions of "art" as there are writers on the subject but the above definition seems tailored to our purpose.

To understand Greek art we must first know something of the people who produced it, which requires turning back the pages of time and briefly viewing their religion, education, economics, government, social life, and their accomplishments both good and evil. We should then be in a position to understand their magnificent achievements in art and it should enable us to ascertain the reasons for their artistic supremacy.

Since Greek history for the most part is a record of the many battles between city-states and occasional foreign foes, it reveals little that will help with our problem. It does, however, show the intelligence of

their strategy, their skill in devising arms, and the important element of their character which enabled them to fight so bravely and successfully. But let us now take a brief geographical glance at the Hellenic world.

Ancient Greece consisted of a number of city-states, many of which were only a few square miles in size, scattered over the peninsula which we now know as modern Greece. In addition, there were colonies on many surrounding Mediterranean islands and areas on the bordering shores. It was these islands which enabled the Greeks to navigate great distances in any direction without being more than forty miles from shore.² The population of various city-states was not large; Attica, for example, with its principal city of Athens about 431 B.C. had an estimated population of 172,000 citizens, 28,000 resident aliens and 115,000 slaves.³ Mr. Barclay Head, in his *Historia Numorum*, lists over a thousand cities and towns, most of them probably having a very small population. Although few in number, we shall

¹Szego, Paul (Dr.)—*Styles of Art in the Greek Coinage*. *Coin Collectors Journal*, Aug. 1941. Vol. VIII. p. 115.

²Durant, Will—*The Story of Civilization*. N.Y. 1939. Vol. 2. p.3.

³Seltman, Charles F.—*Approach to Greek Art*. London. 1948. p.51.

later find that their accomplishments more than compensated for their sparse population.

Since the Greeks resided over a wide area the climate naturally was variable but on the whole it was sufficiently temperate to encourage outdoor living, especially during summer months when the mornings and evenings were greeted by refreshing breezes. The climate was conducive to good health and an energetic mental development. As the Greeks gradually became sailors they acquired the bold adventurous characteristic of seafaring people and delighted in acquiring the best products from distant places visited by their ships.

The land of the Greeks was made beautiful by the combination of mountains, seas, and cloudless skies. The soil was, for the most part, thin but it did produce fine grapes, olives, figs, some wheat and barley, as well as pasturage for sheep, goats, and some cattle. Too, the nearby seas afforded an abundance of sea food for the inhabitants.

The Greeks were a mixed race, composed of native Achaeans and Thessaleans and intermixed with the invading Dorians, a warlike mountain tribe, and the Ionians, a more peaceful and sociable seafaring people. These invaders probably started coming into Greece at the fall of the Minoan empire sometime between 1414 B.C. and 1380 B.C.⁴

RELIGION

Will Durant⁵ says that there are four elements constituting a civilization, which he defines as social order promoting cultural creation. These are economic provision, political organization, moral traditions, and the pursuit of knowledge and the arts. Because of the importance of religion in forming "moral traditions," we will discuss the beliefs of the Greeks first.

Previous civilizations had directed their worship to imaginary monsters, which served them as a contact between the unknown heavens and the known earth. The Greeks, on the other hand, formed their gods in their own image and clothed them with some human attributes. Their

dieties had parents, children, a genealogy and a human physical appearance; they experienced joy and grief, indulged in intrigue and love affairs, and at times displayed that characteristic human trait of meeting each other in mortal combat. The primary difference between the Greeks and their gods was that the latter were believed to be immortal and to possess super-human powers.

Although their religion was a decided departure from previous religions, the Greeks did fuse in some pre-Greek ideas, as has been done in many religions including our own. In effect the ancient Greek was worshipping himself in an idealistic form, and this is an important factor reflected in his art. One author⁶ has aptly said of an important Greek god that: "He was a constitutional monarch whose subjects never quite forgot that they had put him on his throne. In theory their king, he was in fact their representative, bound to carry out their desires. . . ." It has been asserted that the Greeks worshipped "health and beauty" but this a trifle misleading because they sought health and beauty as a means of making themselves attractive in the eyes of their gods.

Strangely enough the Greeks had no sacred books, no creed, no organized ministry, and no systematic theology. Yet they were a very religious people and their religion had a place in most of their daily activities. At each meal a portion of the food was set aside for Hestia, the goddess of the hearth, and other gods, and no important transaction was undertaken without sacrifice and prayer.⁷ The family worship and religious instruction were conducted by the father. Although they had no professional teachers, each temple had priests who tended the structure and grounds and administered the assets of the temple. Some of these temples were equipped for direct communication with the gods by means of oracles consisting of a priest and priestess who acted as intermediary. In some cities the priests were elected in the same manner as magistrates.⁸

⁴Stobart, John C.—*The Glory That Was Greece*. London 1911. p. 38.

⁵Durant. *Supra*. Vol. 1. p. 1.

⁶Livingston, R. W.—*The Greek Genius and its Meaning to Us*. Oxford. 1912. p. 53.

⁷Miller, Walter—*Greece and the Greeks*. N.Y. 1941. p. 158.

⁸Ferguson, Wallace K. and Bruun, Geoffrey—*A Survey of European Civilization*. 1952. p. 45.

Another peculiarity of their religion was the fact that the gods had to yield to the whims and powers of nature,⁹ although some of them were clothed with power to control certain natural phenomena.¹⁰ As a substitute for a written Bible, the Greeks had beautiful myths created by leading poets and literary men reciting the adventures of their gods.

The Greek view of death was that all men passed into a gloomy kingdom beneath the earth where the good and wicked fared the same except that heroes who had accomplished god-like deeds on earth received immortality and were rewarded with a life of endless bliss in the beautiful Elysian Fields or on the mythical Island of the Blest.¹¹

Myths played a large part in the lives of the people and formed the basis for poetry, literature and art. Their vagueness was an inspirational challenge to expound further upon the erratic conduct and lives of the gods. The myths stress beauties of nature, particularly the human form, and also served as subjects for all artists of Greece, and are so used even today.

What did religion do for the Greeks? It explained many of nature's mysteries, enabled them to establish a good moderate code of everyday conduct, but more important from our viewpoint, it gave them a happy way of life without distractions about sin and eternal punishments—since most everyone met the same fate at death. Also, since the man-made gods were frequently consulted about important matters, it developed the natural intelligence and qualities of statesmanship.

Let's look for a moment at some of the favorite gods and goddesses. Those honored in the Homeric poems are known as "Olympians" because the more important gods were believed to dwell in the cloud-capped peak of Mount Olympus in Thessaly.¹² Zeus was the king of the realm of Gods. Apollo, the patron of music, poetry, athletics and wisdom, revealed his messages to earth through the delfts of Delphi.¹³ Dionysus was the popular wine god under whose protection all of the Greek

vineyards prospered. Athena, who sprang from the head of Zeus; Aphrodite, born of sea foam, and the goddess of love; Demeter, the earth mother and Persephone, her daughter, are but a few of the lovely Greek goddesses. Statues honoring the dieties were erected in the various temples and certain city-states established shrines in reverence to their favorite diety, who, in turn, became the patron of their city, as Athena in Athens.

Numerous religious festivals were held at fixed times in various parts of the country and these featured music, drama, athletic events and games.

EDUCATION

The aim of education in Greece was to produce in the male a physically and mentally developed citizen capable of the numerous duties required of him by the state in peacetime and assure brave and efficient conduct during war. Boys were trained not only physically and mentally but their character was developed with a view of state service. Girls, for the most part, received their training in the home where they learned various household duties including spinning and weaving.

Schools for boys were private and parents or guardians paid the required tuition, but sons of Athenian citizens who had sacrificed their lives for their country on the battlefields were educated at the expense of the state.¹⁴ At the age of seven, boys were placed in the charge of an adult *paedagogus*, or boy-leader, who took his charge to and from school, and directed him into virtuous paths.

The curriculum was much the same in all Greek schools. Youths from six or seven years of age attended school until age fourteen where they learned reading, writing, read poetry extensively, acquired some knowledge of arithmetic and studied history. If they could afford a higher education they studied geometry and interpretation of poetry until they became eighteen, after which they had to serve two years in the Army. Athens appears to have had more extensive educational facilities than

⁹Felton C. C.—Greece—Ancient and Modern. Boston. 1867. Vol. 1. p. 300.

¹⁰Nilsson, Martin P.—Cults, Myths, Oracles and Politics in Ancient Greece. 1951. p. 11.

¹¹Breasted, James H.—The Conquest of Civilization. N.Y. 1938. p. 283.

¹²Cary, Max and Haarhoff, Theodore—Life and Thought in Greek and Roman Worlds. London, 1940. p. 308.

¹³Gardner, Helen.—Art Through the Ages. N.Y. 1936. p. 122.

¹⁴Miller. *Supra*. p. 85.

most city-states, which may account for its brilliant record in the fields of arts and sciences.

Many boys were compelled by circumstances to discontinue their education at an early age and to seek employment. Professions and trades were learned in the offices of doctors and lawyers and in the shops of artisans.

Higher education was also available in the gymnasium and market places, where philosophers and other learned men lectured to, or held discussion groups with, groups of interested listeners—some young, some old—provided they could afford the fees charged by the instructors.¹⁵ For example, Socrates frequented the gymnasium and participated both in physical exercise and in the instruction of those who sought to benefit from his profound wisdom. Some of the lecturers were outstanding and centuries ahead of their times. For example, we find that Anaxagoras, an Athenian, taught that the moon was a glowing mass of stone "larger than the Peloponnese," that it received light from the sun; that it had mountains and valleys like the earth; and that it was inhabited by living creatures.¹⁶

ATHLETICS

It would be difficult to over emphasize the importance of physical training in the life of the ancient Greeks and especially with reference to their art. Their predecessors, the Cretans, indulged in bull-leaping and other sports as a means of physically developing their young men and women. The Greeks because of their admiration of healthy and beautiful bodies, placed greater stress on physical culture than did other ancients. Their outdoor living and frequent wars, with limited manpower, made physical fitness of the utmost importance to this nation. Too, their religion with its ideal men and women as gods and goddesses encouraged physical fitness and the correction of physical imperfections. Hence the Greeks entered into their sports with a serious and devotional spirit.¹⁷

Every ancient Greek city of any size

had at least one state gymnasium with a large staff of instructors and trainers. Athens had seven. Near the gymnasium was the *palaestra* or "wrestling school" in which wrestlers, boxers, and other athletes trained for special contests. The older men who frequented the gymnasium were from the leisure class because the poorer ones, after a minimum of physical training in their youth, had to apply all of their time to making a living.

The boys and men stripped naked for their gymnasium exercise, and even entered some public contests in the nude. This practice is said to have been initiated because of an accident. It seems that about 720 B.C. a runner in an important foot race accidentally lost his loin cloth and the advantage (real or imaginary) thus gained resulted in a victory. This started a new trend.¹⁸ Regardless of the true reason for this custom, it greatly benefited the art of the world by creating an interest in the human figure, and in providing excellent models at no expense to the young artists, who are usually poor.

The Greeks were interested in developing grace and poise as well as physical perfection in the youths of the country. The graceful athlete was more popular than equally successful but awkward performers. Some of the exercises were accompanied by music. To develop a spirit of competition, games were held at fixed intervals and at various places in the country. These had the dual purpose of honoring particular gods and goddesses and encouraging athletic perfection. The games consisted of foot races, spear and discus throwing, wrestling, boxing, jumping, chariot races and other events. At the Olympic games women were barred from attendance on the penalty of death, not because of any false modesty because of the nude contestants, but by reason of a religious taboo. Women, however, did attend the games at Delos and the Spartan girls competed with the boys in races.

Our word "athlete" comes from the Greek word *athlos*, meaning contest. Greek games were private, local, municipal and Panhellenic or national. The latter did

¹⁵Miller. *Supra*. p. 224.

¹⁶Breasted. *Supra*. p. 347.

¹⁷Stoaart. *Supra*. p. 75.

¹⁸Gardiner, E. Norman.—Greek Athletic Sports and Festivals. London. 1910. p. 48.

more to unify the Greeks than anything other than their common religion and language. But we must not overlook their religious significance. The importance of the Olympic games is illustrated by the fact that the various city-states agreed to the free and safe passage through their domain of all Greek contestants and spectators, even in time of war or domestic disturbances.

The prizes at the games usually consisted of a wreath of wild olive, but actually many more substantial rewards were bestowed upon the victor when he returned to his home city. These consisted of free meals for life, the right to erect statues to the gods in the victor's honor, and other gratuities. The rules of the games were strict and contestants caught cheating were fined and the proceeds used to erect statues at the site of the games. The number of such memorials indicates that the Greeks were not perfect.

As time went on the overwhelming desire to develop sure winners resulted in more specialized training methods, which gave rise to a class of professional athletes and resulted in the gradual disappearance of the well-rounded amateur athlete.

In addition to the games, numerous religious festivals were held in Greece in honor of the dieties. These consisted of parades, dances, drama, musical recitals, reading of poetry, sports events and other amusements to enliven the life of the Greeks.

ECONOMICS

Slave labor afforded the wealthier Greeks much leisure and this type of labor was used extensively in the cities as both ordinary laborers and artisans and in agricultural in the rural sections. Spurred on by the trade competition of the Phoenicians and by the demand for exports from the colonies, the Greek home work shop soon expanded and craftsmen exerted every effort to improve their products. Many moved their home shops to the market place and purchased more slaves to expand their business.

Wine and olive oil were the primary sources of Greek agricultural exports but, as one early contemporary author stated:¹⁹ "If Greece is to grow rich it will have to be

through the skill of her incomparable craftsmen and the shield and spear of her hoplites." Later, numerous manufactured articles were shipped to all corners of the civilized world. Greece possessed some mineral wealth; silver mines at Laurium and other city-states and gold in Thrace. The growing colonies soon resulted in the Grecian fleets obtaining a monopoly on the world's trade from East to West.²⁰ The adventurous Greek sailors learned much of the known world and they shared this knowledge with their neighbors when returning to their home port.

Banking, as we know it, did not exist in ancient times. However, certain wealthy families loaned money at interest in Babylonia as early as 2000 years B.C. and the Cretans, too, had a very limited banking service. As early as the fourth century B.C., Greece had a distinctive class of money-changers. The extensive trade among the many city-states and colonies brought great wealth to the larger Greek cities. At one side of the *agora*, or public market place, in Athens the moneychangers' tables were busy because of the variety of coins received in trade.

Due to the age long practice of burying coins during emergencies and wars, the deposit feature of banking business had a slow start in Greece. Certain money changers did, however, effect exchange of money without the transfer of the actual coin, recorded limited deposits and acted as agents in investing the funds of their customers. Money was loaned at rates of interest varying from ten to thirty per cent, and some of the loans were secured by mortgages. Because the Greek temples were safe from looting in wars with neighboring city-states, whose common religion restrained them from desecrating the temples dedicated to their own gods, they became depositories for money, and are believed to have been the birthplace of Greek coinage. Nevertheless the common citizen was not served by banks and continued to hide his coins in the earth as had his father, and even today the plow is turning up some of these hoards.

At first the temples received no fee for the safe keeping of excess coins but temple records reveal that the priests

¹⁹Stobart. *Supra.* p. 6.

²⁰Ward, James—Greek Coins and Their Parent Cities. London 1902. p. XV.

received liberal gratuities for this service and later a fixed fee was charged and deposited money was loaned out at interest.

As the richer temples at Delphi and Olympia became over-crowded with gold and silver deposited for safekeeping, small treasure houses, resembling miniature temples, were built within the temple grounds to house the overflow. It is for this reason that many of our banks today have steeply sloping roofs supported by four pillars.

One of the most famous banks in Athens was that of Pasion, with a capital of fifty talents, a huge sum in those days. It had credit with all the large Grecian cities and issued letters of exchange. Largely as a result of the successful activities of this bank, Athens became the principal money market of Greece.²¹ Still the Greek banks accommodated only the merchants and wealthy citizens, the average man resorted to burying his surplus wealth, as noted before.

GOVERNMENT

The types of governments in ancient Greece varied from time to time and from city-state to city-state. Early tribal organizations evolved gradually into city-states, each being a self-contained governmental unit, ruled at first by kings and later by nobles, then by tyrants or by benevolent despots.²² Finally Athens, with her wealthy leisure class, gave us the world's most important example of a democracy. In contrast to the dull, orderly and efficient Sparta, her people were noisy, fickle and brilliant.²³ A common language and religion and interest in sports was not enough to firmly unify all of Greece and quarrels between various city-states frequently led to jealousy and even open warfare.

The method of financing government operations in ancient Greece may be illustrated by using Athens as an example. At times a two per cent tax was levied on all imports and exports. In addition, money was derived from court fines, fees, state-owned slaves, real estate and silver from city-owned mines. Resident aliens paid a

poll tax and a license fee to do business. During wars heavy taxes were levied on everyone. Funds were borrowed from the temple priests when necessary for the safety of the city-state.²⁴ Then, of course, military conquests brought in numerous slaves, plunder, and tribute.

SOCIAL LIFE

We are primarily interested in the social lives of artisans and art patrons, but even this narrow objective requires a brief view of the entire social history of ancient Greece. Women's place was in the home and as a rule they took little or no part in the social life of the community. The enjoyment of the leisure attending wealth was not limited to citizens of the city-states on the mainland—many of the outlying colonies were also very prosperous. Neither were the artisans confined to the mainland cities since many of the outposts also had outstanding art workers.

The keynote of life in Greek cities is "leisure," as noted before, this word is derived from the Greek words *scholê*, meaning unemployment. It is important to remember, however, that it was the wealthy citizens who enjoyed leisure—the artisans, who created the beautiful art objects of Greece, were for the most part, skilled mechanics with an inborn sense of beauty who had to labor long hours at their calling to support themselves and their families. The rich citizen spent his time in the Agora, the gymnasium, or theatres, or attending religious festivals, games, or public and private dinners.

The Agora was the hub of business and social life. The trades and crafts, which were many and varied and included painters, sculptors and jewelers, vied with the dispensers of food and other commodities. Each craft did, however, have its quarters in a special Row.²⁵ Trade was at its height by mid-forenoon but at mid-day the Agora was cleared of commercial aspects and devoted entirely to civic activities. Now the philosophers and rhetoricians held forth. Weighty governmental problems were discussed, as well as those pertaining

²¹Hoggson, Noble F.—*Banking Through the Ages*. N.Y. 1926. pp. 24-26; 32-36; 40-42.

²²Stobart. *Supra*. p. 94.

²³*Idem*.

²⁴Miller. *Supra*. pp. 315, 316.

²⁵Zimmer, Alfred E.—*The Greek Commonwealth*, (5th Edition) Oxford. 1931. p. 267.

to religion, economics, and other subjects of current interest.

Greek males were not only citizen soldiers, but also politicians and actively participated in affairs of state. To attend to all of his duties, and enjoy the pursuit of pleasures which were available, a steady job or profession was a burden that he could ill afford—provided he had sufficient means to avoid it. Nor would he have time to obtain a healthy and becoming physique if he spent many hours bending over a counting table or chipping at stone statues. By acquiring slaves to do all of his manual work for him, he was free to devote his time to the needs of his country and to his own physical and mental well-being.

Art cannot thrive without appreciation and patronage. Greece was fortunate in this respect because in prosperous and peaceful times the city-state sponsored on a lavish scale the erection of temples, statues, and monuments in honor of their dieties and heroes of both the battlefield and the games. The twenty-seven year Peloponnesian War (413 B.C.-404 B.C.) left the country impoverished and artists, no longer receiving commissions from the state, had to rely upon commissions from private citizens.²⁶ The artisans engaged in the minor arts, such as gem engraving and gold and silver work, had always looked primarily to private sources for both sales and appreciation.

Wealthy Greeks commissioned painters and sculptors to do some work for them, but doubtless these artists were never in as great demand as they were later among the Romans.

The life of an artisan in ancient Greece differed greatly from that of his private patrons. His skill was usually handed down from father to son and he did not have time for the gymnasium, baths, or the Agora. The words "art" and "artisan" both are derived from the same root, but although the artisan's creations were often admired and praised he, as an individual, was ignored. Poets and scholars of his day were lauded by contemporary writers, but the artisan had to obtain *all* of his compensation from the sale of his works, plus occasional unwritten admiration of his master pieces.

²⁶ Miller. *Supra*. p. 421.

²⁷ Breasted. *Supra*. p. 361.

²⁸ Breasted. p. 348.

ACCOMPLISHMENTS

The artistic achievements of the Greeks will be discussed subsequently. Here we will consider very briefly their other accomplishments. The religion of the country, with its accompanying mythology, was an inspiration to the poet and other literary men. Dramatists utilized it to render praise to their favorite gods. Greek literature was original and the sole creation of the genius of the Greeks. In the field of history and philosophy, their achievements are too well known for repetition.

Dramas played a large part in the life of the Greeks. During festivals the people viewed great tragedies in the morning and comedies and lighter plays in the afternoon. No citizen was too great to be the target of caricature and satire, and parodies on passages from the best literature of the day delighted the witty Athenians.²⁷

Of the scientific endeavors of the Greeks, the best known to us are perhaps those in the field of medicine, although the typical sciences were geometry and astronomy. In the early days the Greeks had three medical schools modeled after the Egyptian temple schools. From the Greeks we have acquired the words "physician," "chronic" and "acute," and we are all familiar with the contributions made to medicine and medical ethics by the great Hippocrates of Cos.

The Greek physician, like the Egyptian, departed from the primitive belief that illness was caused by evil demons and instead looked for physical reasons for the ailment. Although without the aid of the microscope or knowledge of chemistry, the Greeks made such progress in medicine that the Persian king obtained the services of a Greek physician to his court.²⁸

The Greek genius was also revealed in their warfare. Even when opposed by a numerically superior foe, their superb physical condition, intelligent leadership, and brilliant strategy, excellent discipline and superior arms, resulted in many victories. Whether on land or sea they fought with a tenacity and desperate courage which greatly reduced the numerical advantage of their enemies.

We are told that a toy steam engine

dating from several centuries B.C. has survived from ancient Greek times. This toy reveals the basic principle of modern engines using steam by heating water to furnish mechanical power. The application of this principle to a large practical model would have moved the industrial revolution ahead thousands of years.²⁹

OTHER SIDE OF THE LEDGER

Up to this point Greek genius, culture, and way of life appears to have been Utopian. However, we must avoid the enthusiastic excesses used by some to describe them as, for example, the author³⁰ who said: "With the Greek civilization beauty perished from the world." To avoid getting a distorted picture of them let us take an inventory of some of their defects. We have already noted that the desire of their athletes to win in the great games caused occasional cheating.

They had no sense of sin, regarding any moral offense as being merely a shortcoming.³¹ Although normally tolerant concerning religion, Socrates was executed and Anaxagoras exiled for attacking traditional beliefs and two other citizens fled to avoid prosecution for the same offense. Viewed in the light of the brutal religious persecutions in Europe many years later, however, this seems to be but a minor indictment. With all of their love of freedom, Greeks owned slaves who enjoyed no political rights. The Athenians boasted of their democracy but their government was in reality an aristocracy.

The Greeks were selfish and prone to quarrel among themselves. They placed unusual importance upon wealth, Alcaeus stating that "money makes the man." Theogins claimed that the rich man was good, the poor, bad.³² Greek women lived most of their lives in the seclusion of the home and took practically no part in the social life of their fathers and husbands.

Homosexuality was very prevalent in

Sparta, and not infrequent in other city-states. Greek comedies were rife with crude and obscene situations and many vase-paintings on graceful Greek vases are "not suitable to modern tastes,"³³ being offerings dedicated to unnatural vice." During certain religious festivals, the Greeks indulged in excessive drinking of intoxicating liquor and the dancing girls and singers later acted as mistresses to any and all men who desired their favors.³⁴ A few of the finest statues of Greek women were modeled by notorious, but beautiful courtesans.³⁵

In all fairness to the Greeks, however, Hellenic life at its best was far superior to that of previous ages in refinement, dignity of the individual and personal freedom.³⁶

ART HERITAGE

Art is as old as man.³⁷ The stone weapons and tools of prehistoric times reveal, in their various shapes and texture and color of the stone used, a love of symmetry and beauty. As early as 30,000 years ago, cave dwellers decorated the caves of France with very accurate and well executed pictures of animals, not because of a desire to fill the blank space of the walls for decorative purposes, but to employ their magic upon the game depicted in the paintings. They believed that by throwing spears and rocks at these pictures, the animals represented would on the morrow, fall easy prey to their hunting skill.

The Greeks not only inherited an artistic talent from their ancestors but also borrowed freely from other nations in creating their art. The early Greeks were naturally influenced by the culture of the Aegean people whom they conquered. Sumerian, Babylonian, and Assyrian culture had some impact on subsequent art but was probably minor compared to that of Egypt, whose culture exercised a

²⁹Angell, Norman.—The Story of Money. 1929. p. 106.

³⁰Dickinson, G. L.—The Greek View of Life. London. 1898. p. 233.

³¹Livingston. *Supra*. p. 27.

³²Felton. *Supra*. Vol. 1. p. 283.

³³Stobart. *Supra*. p. 184.

³⁴Dickinson. *Supra*. p. 14.

³⁵Livingstone. *Supra*. pp. 25, 26.

³⁶Seaby, Allan W.—Art in the Life of Mankind. Greek Art and its Influence. N.Y. 1931. Vol. III. p. 73.

³⁷Riley, Olive L.—Your Art Heritage. N.Y. 1952. p. 1.

strong influence upon Crete and later directly upon Greece.

Egypt was the first of the great empires of the ancient world to obtain a mature civilization,³⁸ but her artistic attainments have not been fully understood or appreciated, probably because it reflected her religious mysticism. Durant³⁹ sees Egyptian art as superior to that of any modern nation and equalled only by that of Greece. Blum⁴⁰ reminds us that when we speak of the miracle of Greece we should remember also the miracle of Egypt.

Egyptian artists worked under the strict control and supervision of the priests and followed exclusively religious traditions which were seldom changed through the years. Being aristocratic, their art lacked humanity. It was brought into being solely for the ruler and nobility,⁴¹ not for the common man, yet it has a mystic beauty and must be considered within the limitation imposed upon its creation. Egyptian painting was affected by a desire for completeness, and the artist, drawing from memory, attempted to preserve everything as clearly and permanently as possible, somewhat like a map maker.⁴² Most Egyptian statues are painted and the heads, facing front, are beautiful and realistic but the bodies are very stiff and formal.

The Cretans, also called Minoans from the name of their semi-mythical king, Minos, were an artistic, poised and graceful people and perhaps the first to incorporate athletic sports into their religion and culture.⁴³ Bull leaping seems to have been a national pastime and it apparently had a religious connotation. Some of the Cretans lived in great palaces equipped with bathrooms and a complete system of drainage.⁴⁴

Crete was favored with an important strategic location, being half way between Asia on the east and Egypt on the south.

All merchants plying their trade on the Mediterranean passed there and obtained water and stores from local ports in exchange for goods.⁴⁵ The Cretans excelled at carving stone figures, vase paintings, and as we shall see later, in the excellence of their seals. Being a seafaring people they had early contact with Egypt, sent ambassadors there, and obtained from them a pattern for their civilization.

The colorful, unrestricted and exuberant life of the Cretans was reflected in their art. Their artists appear freer from religious restrictions than their predecessors and neighbors. There is an old legend that early Athenians paid yearly tribute to the powerful king Minos by sending him some of the fairest maids of the land. We do know that the early Greeks traded with the Cretans and sometimes raided their coasts. Cretan culture influenced Greek religion, athletics and art.

Apparently the Cretans were not without a fixed medium of exchange. One author⁴⁶ speaks of their money, which was simultaneously weights and units of payment, as consisting of silver pieces bearing a stamped device for small change, and larger golden ox-heads, and heavy copper plates (shaped like an outspread ox hide and weighing as much as sixty-four pounds) for larger transactions.

Mycenae and Knossos were the leading cities in Crete and the former spread the dying Cretan culture throughout the Mediterranean world.⁴⁷ Sometime between 1500 B.C. and 1000 B.C. the Mycenae fell under the invasion of warlike tribes from Europe. Excavations of the ruins of Mycenae and Knossos revealed a rich and varied art possessing both beauty and vigor and reflecting their independent spirit, love of proportion and symmetry.⁴⁸

The Phoenicians created little original art but did take that of Egypt, Crete and the near East and spread it to Greece,

³⁸Pijoan, Joseph.—History of Art. N.Y. Vol. 1, p. 55.

³⁹Idem. Vol. 1. p. 184.

⁴⁰Blum, Andre S.—A Short History of Art. London. 1926. p. 13.

⁴¹Seaby. Supra. Vol. III p. 1.

⁴²Gombrich, Ernest H.—The Story of Art. N.Y. 1954. p. 36.

⁴³Turner, Ralph E.—The Great Cultural Traditions. Vol. 1. p. 221.

⁴⁴Seaby. Supra. Vol. II p. 94.

⁴⁵Smith, S.C.K.—Greek Art and National Life. London 1914. pp. 52, 53.

⁴⁶Herman, Paul. Conquest of Man. Translated from the German by Michael Bullock. N.Y. 1954. pp. 34, 35.

⁴⁷Durant. Supra. Vol. 2. pp. 33.

⁴⁸Ferguson. Supra. p. 28.

Africa, Italy, and Spain.⁴⁹ Their greatest contribution to the Greeks, however, was an alphabet.⁵⁰ Later the Phoenicians copied the art products of others and traded them into all known markets, thus laying a foundation for Greek works of art which were to follow later.

MAJOR ART

Much more attention has been paid to the major art of Greece than has been devoted to coins, gems and seals, which are included in her minor art, but to obtain the background necessary for our purpose we will briefly examine the major art of Greece, paying particular attention to that which is more closely related to coins.

Art critics speak in glowing terms of Greek art but some of their vague terms describing its characteristics like "humanism," "naturalism," "idealism," "rhythm" etc. mean little to the average reader. We will attempt here to be a little more specific. Consideration of their architecture, an art at which the Greeks set an example that is adhered to even today will be omitted because of its remoteness to the art of coinage. Instead, after a few introductory remarks, we will look briefly at their painting and sculpture as both are somewhat related to die-engraving. We must keep in mind that beauty was second nature to the Greeks, and even their pots, pans, drinking cups, vases, lamps and furniture were made to combine utility with grace and attractiveness.

The Greeks were the first to concentrate their artistic endeavors in portraying the human figure, the male usually in the nude and the female generally fully or partially clothed. They believed that the most pleasing sight to their gods was the fine, blooming, fully developed bodies posed in every attitude which displayed health and strength.⁵¹ Animals were sometimes used as art subjects but not to the extent employed by other ancients. Since the nude male was constantly before the artist and the artisans, it is nat-

ural that the Greeks should depict him and apply all of their skill at perfecting his portrayal.

Greek mythology supplied inexhaustable inspiration to the artists. These combined fantasy with beauty of thought and gave free play to the artists' imaginative and creative instincts. Being free of religious and political restraints, and being encouraged by an appreciative audience, the artists were inspired to experimentation and vied with fellow artists to excel their products.

In the study of the art of Greece several other factors should be remembered. In the first place most of it was created by artisans or skilled workmen possessing an intense and natural born love of beauty. Secondly, the patrons, a determining factor in the life of any artist, had uniformly excellent taste. Thirdly, the competition among artists and artisans was so keen that each had a real incentive to do his utmost to attract the attention and admiration of his fellow artists.

The earliest form of Greek art appeared in the tenth and ninth centuries B.C. and reached its peak of perfection in the fifth and fourth centuries B.C.

Painting has some relation to coins, although not as close or vital as sculpture, because the subjects selected and the method of treatment were similar. A gem, or coin, engraver had to first visualize his subject before starting to work and probably most of them reduced their ideas to a sketch, as is frequently the custom today. No examples of ancient Greek painting have survived but literary reference to them indicates that frescoes and murals rivaled Greek statuary in beauty.⁵² Most of their paintings were used to adorn public buildings. For a concrete idea of the excellency of Greek painting we must look at their decorated vases, many of which have survived. These are black figured paintings on an orange-red background.⁵³ The scenes depicted upon them frequently reveal much of the social and economic life of the times.

⁴⁹Durant. *Supra*. Vol. 1. p. 293.

⁵⁰Breasted. *Supra*. p. 274.

⁵¹Taine, H.—*Lectures on Art*. N.Y. 1875. p. 484.

⁵²Turner. *Supra*. Vol. 1. p. 221.

⁵³Miller. *Supra*. p. 440.

Greek sculpture, as we have noted before, is closely related to the engraved gems, seals, and coin dies since the latter are also engraved in reverse (*intaglio*). The main difference between the art of die-engraving and sculpture is that the former is limited to a comparatively small size of the coin or seal and by the fact that the engravers medium does not allow full plasticity from all angles, only the limited height of the relief. Within these limitations the art of the die-cutters of coins and seals follows the great epochs of Greek sculpture.⁵⁴ We shall see later that some sculptors were also die-engravers. The early Greek statues were usually carved in wood, and in rare instances, in ivory. Unlike Egyptian statuary, these first works were very primitive, and the heads and faces were not portraits of an individual but merely representative. The Egyptian influence is apparent in the stiff and formal bodies. Unfortunately few whole statues of ancient Greece have survived the ravages of time and much that we know of their work is obtained from the numerous damaged figures and from the copies of Greek statues made by later Greek and Roman artists to meet the demand of wealthy Roman collectors.

The plentiful supply of good marble encouraged work in that medium late in the seventh century B.C. About a century later, cast bronze statues came into vogue. The marble statue seldom survived the numerous earthquakes and those of bronze were frequently melted down by conquerors more interested in making tools and weapons out of this metal than in art.

During the first half of the 5th Century B.C. important studies were made in the perfection of statues of nude athletes and the rigid stance of earlier works gave way to more active poses. By the latter half of the century a new stance was introduced in which the subject is standing gracefully at ease.⁵⁵ The Greeks frequently colored their statues, especially the hair, lips, eyes and drapery, and blue and red

were the favorite colors used. The flesh of marble statues was usually left uncolored because that stone needed little improvement in this respect.⁵⁶ Many of the later statues were life-size and a few of dieties were much larger. The subjects selected for statues were usually gods, military heroes and victorious athletes.

One of the greatest of all ancient Greek sculptors was the 5th century Athenian, Phidias, whose works have never been surpassed. He was also a celebrated celator⁵⁷ but it is not known if he engraved coin-dies. For the most part, statues like public buildings, were sponsored by the State. Officials designated a certain celebrated artist to supervise the work of artisans on the project. Because of the liberal government of the Greek city-states, many capable foreign artisans were attracted to Greece and made their important contributions to the worlds finest art.

One author,⁵⁸ in speaking of Greek sculptors, aptly said: "They were indeed sometimes men whom it would be fairer to call skilled workmen than brilliant sculptors." In State sponsored work a contractor was compelled, at his own expense, to replace stone or marble damaged by careless workmanship.⁵⁹

GEMS AND SEALS

When we previously considered the art heritage of the Greeks we purposely limited ourselves to the major arts. We will now examine the entire background of Greek gems and seals which, together with coins, are among the minor arts. Greek coins will be discussed in the following section. The only gems in which we are interested are those engraved in *intaglio* and used for seals, usually mounted in finger rings. Because men used seals during a time when women played no part in the business world, the seal rings are strictly for the males. It was not until the 4th century B.C. that engraved gems were commonly used as personal ornament for both sexes.

⁵⁴Szego. *Supra.* p. 115.

⁵⁵Ferguson. *Supra.* p. 48.

⁵⁶Turner. *Supra.* p. 545.

⁵⁷Seltman. *Supra.* p. 48.

⁵⁸Seltman. *Supra.* p. 56.

⁵⁹Zimmer. *Supra.* p. 262.

As early as 3600 B.C. the Sumerians created exquisite jewelry,⁶⁰ and the cutting of seals was the most distinctive art of their culture, as it was with the Babylonians, being encouraged by the demand for personal seals.⁶¹ Most of the subjects of these ancient seals were animals and human figures, and these were stamped into the soft clay of tablets to serve as the owner's signature.

Why were seals so popular in ancient times? The ability to write was limited to a very few scribes so all men of importance needed seals to affix to their letters, contracts, and other documents in lieu of their written signature to identify the communication or document as their individual act. The word "seal," used on deeds and other official papers to this day, originated from that ancient practice. Wine jars and containers were frequently sealed with the signet of the producer to guarantee the purity of the product—an early form of advertising. Public officials, important and minor, all used seals to show their official approval. The signet of a ruler was commonly regarded as an authoritative symbol of his power, which he could delegate to a subordinate subject by entrusting him with the royal seal.

Later, the use of seals was extended to insure privacy to closed doors in the days before locks were in general use, and the unlawful breaking of such a seal was a very serious offense. It has been claimed that the use of seals by the ancients eventually gave birth in China to the invention of printing. It was discovered that in addition to making a seal impression in clay, the seal could be used by inking it and then stamping the document. When writing became more common in ancient times, seals sometimes bore the name of the owner.⁶²

Ancient seals took various shapes—some were cylinders, others oval, and some were worn as beads in a necklace—but the

seal or signet ring was always the most popular, since it was handier.

In ancient Egypt every man of means had a seal of gold or silver, and some were made by the finest artists of the country. Sarabs were also used for this purpose. About 3000 B.C. the Cretans were in such close communication with Egypt that pictographic seals of the Egyptian type appeared at Knossos.⁶³ In the ruins of that city were found thousands of seals. Scenes depicting bulls are common⁶⁴ and others portray battles, hunting scenes and monsters.

The Mycenaeans also developed a very high degree of skill in seal engraving. They used the hardest of stone and their seals have scenes mostly of hunting and fighting.⁶⁵ The beauty of their engraved seal gems excelled that of their other art objects. Among those found in the city ruins is one which has become famous as the "Great Seal of Mycenae." This seal ring has an intaglio design composed of four female figures, worshipping a goddess who is seated beneath a sacred tree. In the background appears a sun, moon, and a war-god with a shield and a lance.⁶⁶ The primary subjects of the Mycenaean seal-rings are lions, cattle, goats, deer, sphinxes and griffons, and human figures.⁶⁷

The need of the ancient Greeks for seals is well illustrated by the fact that before their popularity it was customary to have "remembers" in certain communities whose duties consisted of noticing carefully terms of contracts and treaties so that they could recite the details at a later date if the terms of the instrument came into question.⁶⁸ In considering the seals of Greece we must keep in mind that their heritage in this art was much nearer to perfection than any of the other arts. The earliest seals date from Homeric times, when the Indian engraving tools were first introduced in Greece.⁶⁹ Seal rings consisting of engraved gems and precious metals

⁶⁰Durant. *Supra.* Vol. 1. p. 134.

⁶¹Turner. *Supra.* Vol. 1. p. 156.

⁶²Middleton, J. Henry—*The Engraved Gems of Classical Times.* Cambridge. 1891. pp. 1, 67.

⁶³Smith. *Supra.* p. 34.

⁶⁴Gardiner, Edward N.—*Athletics of the Ancient World.* 1930. p. 10.

⁶⁵Seaby. *Supra.* Vol. III. p. 89.

⁶⁶Tarbell, F.B.—*A History of Greek Art.* pp. 69, 70.

⁶⁷Dagley, Richard.—*Gems, Selected From Antiquity.* London. 1804. p. 6.

⁶⁸Breasted. *Supra.* p. 268.

⁶⁹*Idem.*

were very popular with the Greeks, and their ownership was not limited to men of wealth. It is related that in the colony of Cyrene in Northern Africa, for example, even the poorest men wore a gem seal worth from forty to fifty pounds.⁷⁰ The Greeks had a greater variety of engraved gems than we have today,⁷¹ and even though the field to be engraved was very small, the engravers were masterful in carving designs on them.

The devices employed by Greek gem and seal engravers consisted of animals, humans, gods, goddesses, and figures of myth and fable. To cut gems the Greek artisans used bronze drills, a wheel, and a polishing mixture of emery powder and oil.⁷² The drill was operated by means of a bow, the string being wrapped around the drill which was made to revolve by moving the bow rapidly backward and forward⁷³ just as the older Eskimos do today. Even a slight slip of the engraver's hand would spoil a gem, hence the artisans skill and patience is revealed in their beautiful and delicate work. As the engraver progressed with carving a seal he made an impression from time to time to assure the accuracy of his handiwork.

The importance of signet-gems in Greece is evidenced by the fact that in Athens, Solon had a law enacted about 600 B.C. prohibiting gem-engravers from keeping an impression of any gem they made and sold, so that the type could not be reproduced.⁷⁴ The fact that all of the seals had to be different, and the intense competition of the engravers to obtain a wide market for their work led to very beautiful gem seals with a vast variety of subjects.

Because of the lucrative market in seals among the Greeks it is not surprising that some of the leading sculptors of the time, like Theodorus of Samos,⁷⁵ were also gem-engravers of note. There is also some evidence that Phrygylus, a Greek gem en-

graver, also designed and cut coin-dies.

Like their coins, the Greek gems of the 5th and 4th centuries B.C. reached the highest point of perfection and those of Syracuse ranked higher than those in other colonies in the mainland. Coins and seals have much in common, both being cut in intaglio in a hard substance for the purpose of making impressions, and both having a similar art history and somewhat parallel development. Before the appearance of coins many ancient countries employed official seals to stamp ingots of metal to assure the genuineness of the metal and the exactness of their weight, and these were used for money. Also wealthy merchants in days of money shortage followed the same procedure by using their own personal seals.

As early as 1400 B.C., Assyrian lumps of lead, bearing a seal impression, were used as a media of exchange and this was apparently the first known use of especially marked pieces of metal for such purpose. The Minoans also stamped metal bars, with seals to make currency.⁷⁶ One early coin, probably from the city of Ephesus, bears the device of a stag, around which, in old Greek characters, appears the inscription "I am the badge of Phanes." Coin die-engravers frequently adopted designs which had appeared on seals.

Most outstanding numismatists agree that coin types originated from seals.⁷⁷ In the circumstances, it is not surprising that many of the better gem-engravers turned their hand to die-cutting.⁷⁸ For example, Euainetos, the designer of the famous Syracusan coins which are believed by many to be the world's most beautiful ones, also engraved seal gems.⁷⁸ Many centuries later the celebrated Italian artist, sculptor and goldsmith, Benvenuto Cellini (1500 A.D.-1571 A.D.) exercised his genius both as a gem engraver and also as a coin die engraver.⁷⁹

⁷⁰Middleton. *Supra.* p. 30.

⁷¹Miller. *Supra.* p. 451.

⁷²Durant. *Supra.* Vol. II. p. 314.

⁷³Middleton. *Supra.* p. 103.

⁷⁴Middleton. *Supra.* p. 22.

⁷⁵Middleton. *Supra.* p. 68.

⁷⁶Turner. *Supra.* Vol. 1. pp. 263, 265.

⁷⁷Hill, George F.—*Select Greek Coins.* Paris. 1927. p. 8.

⁷⁸Seaby. *Supra.* Vol. III. p. 90.

⁷⁹Middleton. *Supra.* p. 127.

With the foregoing background we are now in a position to examine the coinage of ancient Greece.

GREEK COINS

In viewing this coinage it will best serve our purpose to look at it in a very general way, omitting detailed facts of the many coins issued by different city-states and Leagues. Since over 120,000 known varieties of coins were so issued, we can do little more than take a bird's eye view of this interesting field. However, the bibliography at the end of the article contains numerous references to Greek coins to guide those who are interested in going into the matter further.

Coinage is believed to have begun in Ancient Greece about 700 B.C., perhaps earlier, and coins were first struck by Greek cities on the shores of Asia. The great number of varieties of Greek coins is due to the fact that each city-state struck its own coins and to the necessity of frequently changing the types due to the short life of the dies. Too, some groups of city-states, called Leagues, also struck coins.

Coinages being new to the world, die-cutters were not hampered by established conventions and customs either in the shape of the coins nor in the device designed and could use their imagination and ingenuity to the fullest extent. Nor were they required by law to clutter up the small field with numerous legends, as we do today. The reason so many ancient coins have survived to the present time is due primarily to the practice of the ancients in burying their coins during war and emergencies, and even for safe keeping in normal times, inasmuch as they had no banks as we know them. True, some of the more influential citizens could deposit money in temples but this was the exception rather than the rule. Coins were usually buried in sealed jars or other containers and the fates frequently decreed against their owners returning to them. These "hoards" are found even to this day when construction work, farming, or erosion reveals their presence.

Many of the surviving Greek coins are real works of art but—others are ordinary

both in design and execution. Those issued by some of the more prosperous city-states which had extensive commercial activities, such as Athens, bear conservative coin-types which changed infrequently. Once a standard coin gained a reputation in local and foreign trade as being of pure metal and honest weight, the city officials were reluctant to make any radical change in it. As coinage became more popular, better artists or artisans were sought to design and cut the dies. This was important to avoid counterfeiting because it was much more difficult for an artisan of mediocre ability to imitate the work of a master.

The art periods of Greek coins are as follows:

- I. B.C. 700-480. *Archaic Art*.—from the invention of coinage to the Persian Wars.
- II. B.C. 480-415. *Transitional Art*.—from the Persian Wars to the siege of Syracuse by the Athenians.
- III. B.C. 415-336. *Finest Art*.—from Athenian expedition against Sicily to the accession of Alexander the Great.⁸⁰

Since coinage is more conservative than some of the other arts, it lagged behind these to some extent.

It is believed that the first Greek coins were minted in temple precincts under the supervision of priests although as yet we have no conclusive proof on this point. Since the city badges or seals were religious in their origin, the impression of the city's official seal upon a coin would, in effect, be utilizing the gods to witness the standard fineness and weight of the coin. Thus we find the owl of Athens on Athenian coins, and the Boetian shield on the coins of Boetia. In addition, some cities depicted upon their coins the principal products of their region, while others bore animals, humans, or dieties. Frequently the type of the coin indicated its denomination, and with the city badge to identify the city of issue there was little need to add inscriptions and legends. Sometimes magistrates who were authorized to issue coins indicated their authority by the addition of a small symbol or letter on the coins, but this was exceptional.

In view of the importance of athletics to the Greeks and their gods, it is strange

⁸⁰Lane-Poole, Stanley—Coins and Medals—Their Place in History and Art. London, 1894. pp. 34, 35.

that so few coin types are concerned with sports. Of those which do, wrestlers predominate. Some of the devices are copies of famous Greek statues, as in the case of the coins of Cnidus which bears a copy of the Cnidian Aphrodite. As a rule, however, when a statue was used as model for a coin type, the die-cutter took considerable artistic liberty and frequently made some deviation from the original to conform to his needs.

Deities pictured on Greek coins usually consist of a view of only their heads, probably because they conform better to the oval or circular field. Portraits of rulers did not appear until the reign of Alexander the Great. Some Greek coins have hidden meanings in their types. If, for example, a horse stands on a line out of which a rose is growing, as on some coins of Thessaly, this means that he is feeding in a flowering plain; if a shell-fish is shown below a figure, it means that the figure is passing through the sea. We also find some "punning" coin types, like the rose on the coin of Rhodes, the goat on the coin of Aegae, and other objects the names of which are pronounced identically with, or similarly to, the name of the issuing city-state.

The chief value of ancient Greek coins to art students, historians, and archaeologists, is that they are original works and, being official in character, are capable of being dated with considerable accuracy. Thus scholars are enabled to trace the art history of Greece from its beginning through its period of highest art perfection and to its decline.

We can better appreciate the many problems confronting the die-cutters of ancient Greece if we pause briefly to ascertain their method of engraving dies and of striking the coins. The exact details of these processes have not been preserved for us by contemporary writers, nor have any original dies survived. The process, however, has been determined by minute examination of many coins by experts.⁸¹ A die to form the obverse of the coin was cut intaglio in a hard metal (bronze, brass

or iron) and carefully fit into a prepared hole in an anvil. Another die to form the reverse of the coin was likewise cut into the end of a metal punch or bar. A blank of the required metal was cast to the size, shape and thickness desired, heated, and placed on the anvil by means of tongs. The end of the bar or punch was then placed on the blank and struck one or more hard blows with a heavy hammer to force the metal into the anvil die. The struck coin was then removed from the anvil by means of the tongs, and the process repeated.⁸²

Earliest Greek mints consisted of little more than small huts of sun-dried brick, or of temporary wooden shanties, with a furnace built of clay and fed with charcoal. The minting tools were simple; a balance to weigh the blanks, a graver, punch, and engraver's wheel, and tongs. When coinage became more general, coins of the other city-states were sometimes used by counter-stamping them with a distinctive symbol of the using city-state.⁸³

We do not know too much about individual die-engravers in Greece. As an example of their lowly social position not even the most skillful of these artisans are mentioned in Greek literature.⁸⁴ Fortunately, however, some of the die-engravers became sufficiently influential that they were permitted to affix their names, or abbreviations thereof, on some of the dies. Thus we learn of Kimon and Euainetos of Syracuse, both of whom executed beautiful silver coins commemorating the Sicilian victory over the Athenians in 413 B.C. Also, certain coins struck at Clazomenae, an Ionian city in Asia Minor, proclaim proudly through their inscription that "Theodotus was the maker."⁸⁵ Among those who signed dies also were Heracleidas of Cantana and an engraver of Olympia who abbreviated his name by signing "Da."⁸⁶

PART III—REASONS FOR GRECIAN ART SUPREMACY

GENERAL

At the beginning we indicated the pos-

⁸¹Camman, Jean B.—Numismatic Mythology. N.Y. 1936. p. 2.

⁸²Gardner, Percy. Supra. p. 18.

⁸³Seltman, Charles T.—Greek Coins. London. 1933. pp. 21-24.

⁸⁴Lane-Poole. Supra. p. 37.

⁸⁵Sutherland, Carol H. V.—Art in Coinage. London. 1955. p. 49.

⁸⁶Seltman, Charles T.—Greek Coins. London. 1933. p. 266.

sibility that the question raised concerning the artistic supremacy of ancient Greek coins might well coincide with the reason for Greek artistic genius in all of their art fields. It is surprising that so few authors have made a conscientious and intelligent attempt to account for the art miracles of Greece, but we will nevertheless examine their views.

Turner⁸⁷ states that the uniqueness of Greek artistic ability and intellectual achievements was not racial, but due to the "peculiar social and cultural conditions of the 6th and 5th centuries B.C." This is a rather vague observation. To the contrary Livingston⁸⁸ claims that the Greek genius was in existence when the Homeric poems were assembled, indicating a racial cause for Greek superiority in the arts and sciences. Zimmer attributes their artistic success to their leisure, but he apparently overlooked the fact that the artisans who really created the art masterpieces had little or no spare time but had to work long and hard to make ends meet. It is true, however, that the leisure and wealth of the patron class permitted them to study, know, and sponser good art.

Hoppin⁹⁰ believes that the favorable climatic and geographical location of Greece caused their genius, but other peoples have for many generations lived in the same and comparable climates without being so affected. And the Eskimos inhabiting the drabest part of the globe, have considerable artistic talent. One author⁹¹ attributes the greatness of the Greeks to the happy nature of their religion and Robinson⁹² attributes their success to the democratic form of their government. However, other democracies have failed to inherit this magical power. Too, some of the very finest of the Greek coins were issued under the sanction and authority of the tyrants of Syracuse.

Many other writers who have tried to solve this problem have concluded that the basis for it is a combination of a number of different factors—social, economic,

racial and religious. They point to the seafaring activities of Greek sailors and merchants which stimulated their interest in distant peoples and cultures; to the encouragement Greek artists and artisans received from the State and from the populace; and to the fact that the Greeks were "well-rounded"—observing that Socrates fought in many an Athenian battle, and that numerous Greek generals later became leading historians.

Rose⁹³ says: "The essential feature of the Greek genius, the one which above all others makes it of lasting value, was their penetrating intelligence over the bonds of savagery and irrational convention. . . ."

If we were to choose a single word to account for the greatness of the Greeks we would probably choose "intelligence." They were curious, industrious, active in affairs of state and war, patient and imaginative. They were doubtlessly influenced to a large extent by their art heritage, climate (which encouraged out-door living and nudity), and by their religion, which inspired them to portray the human ideal instead of animals and monsters. Too, they were perfectionists and constantly strove for improvement of their art. These characteristics and the universal appreciation and encouragement of art made a perfect setting for them. But, all of these collateral influences would have resulted in little real art if it had not been for their superb intelligence.

We will now look again at Greek coinage, to see if there were any *special* reasons why its artistic excellence should have reached such a high point of perfection.

REASONS FOR GRECIAN COINAGE SUPREMACY

The ancient Greeks, being the first to strike coins of gold and silver, were entirely free of the shackles of precedent and conventions in determining the size, shape and devices on their coins, as noted previously. Their use of thick planchets, dictated by the fact that the Greeks were pre-eminently sculptors, resulted in the

⁸⁷Turner, Ralph E. *Supra.* vol. 1. p. 532.

⁸⁸Livingston. *Supra.* p. 203.

⁸⁹Zimmer. *Supra.* p. 59.

⁹⁰Hoppin, James M. *Greek Art on Greek Soil.* N.Y. 1897. p. 2.

⁹¹Dagley. *Supra.* p. 18.

⁹²Robinson, Charles A.—*The Springs of Civilization.* N.Y. 1954. p. viii.

⁹³Rose, Herbert J.—*Primitive Culture in Greece.* London. 1925. p. 229.

coins being in high relief and they resembled miniature sculpture. This is a decided contrast to the flat coins in later years, but the thick coinage was impractical from a currency standpoint because the high points were subject to considerable wear. Of course, our modern coins must be flat so they can be mass produced cheaply, stacked, counted in counting machines, and used in coin machines. The Greeks, as noted before, did not have to clutter up the field of their coins with stock legends, dates, denomination designation and other information.

Because of the enormous popularity of seal rings by their predecessors, we find that the Greeks inherited a very high standard of seal engraving, not only from an artistic standpoint but also from the standpoint of technique. As a matter of fact, the seal engraving to which the Greeks fell heir was centuries ahead of the other arts bestowed upon them.

It might assist us to examine, for a moment, the problems confronting a Greek die-engraver who is in the process of designing a coin. The size of the coin to be issued, would, to a large extent, determine his choice of a device and it was the solution of this kind of a problem that the Greeks excelled.⁹⁴ Even though the city-state badge was determined by the authorities to be suitable for the obverse, the die-cutter still had a large latitude in portraying it because he was not bound by any stereotyped figure. The design which he selected for the reverse would ordinarily be rather simple—a shield, a wine-cup, agricultural products characteristic of the area, or the head of a goddess, for example. Once the form of the device had been determined, the painstaking labor of preparing the dies began.

The lack of any "collar" to assure standard roundness resulted in the ruin of many an otherwise beautiful Greek coin. The mechanics who actually struck the coins were far less skilled and careful than the die-engravers, and it is surprising that so

many credible coins were produced.

The only clue which we have of modern man's ability to equal the Greeks in coinage comes strangely enough, from counterfeiters, and we find that ancient Greek coins have been so well counterfeited that they were sold to museum officials as genuine.⁹⁵ However this was accomplished by the best men in the game, and they did their utmost to strike the coins in the same manner as did the Greeks, sometimes melting down genuine Greek coins to get the material. Copying, however, is one thing, but *creating* is another. True, the forger needed considerable artistic skill and intelligence to prepare his dies, but he did not need, nor did he employ, the same degree of intelligence and imagination in his work as did the ancient die-engraver.

Now in addition to the intelligence of the Greek die-engravers, and other favorable factors which we have observed, the cardinal reason for their supremacy appears to be the highly developed art of die-engraving, which they inherited. These circumstances, conditions and factors will never again coincide in the future generation, but even if they should, the utilitarian dictates of modern currency would eliminate the rebirth of the beautiful coins of the Greeks.

In conclusion, it appears from the history of coinage of the Greeks that it was the *intelligence* of the artisans who prepared the dies which was the primary reason for the excellence of Greek coins from an artistic standpoint. This, combined with their love of beauty, and inborn artistic ability, and the fact that they benefited by a unique inheritance in the die-engraving field, resulted in such superb coins that they have never been equalled.

So, in closing, it is safe to predict that Greek coinage will forever hold its present high position in the world's art, and that the increasing mass production of economical and lusterless modern coins will cause those minted by the ancient Greeks to grow in stature as the years advance.

⁹⁴Gardner, Percy. *The Types of Greek Coins*. Cambridge. 1883. p. 66.

⁹⁵Hill, George F.—Becker the Counterfeiter. London. 1924. Part I (Preface) pp. 7, 30, 44; Gallatin, Albert—Syracusan Dekadrachms of the Euainetos Type. Cambridge. 1930. p. 13.

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LIBRARY REPORT

As the old year ended, the following members made generous contributions to the ANA library, and to them we are all indebted: William E. Hepting, Paul P. Housman, Robert J. Mandel, Harold H. Berk, W. W. Woodside, Glenn Mooney, Frederick G. Weber, Paul L. Koppenhaver, Alfred Szego, James F. Ruddy, Jonas K. Karys, Glenn B. Smedley, Charles G. Klein, Jake B. Sureck, William B. Ishee, Maj. Sheldon L. Carroll, and WGY Coin and Stamp Co.

LIBRARY ADDITIONS

- A-160 Andhra Pradesh Govt. Museum—*Satavahana Coins in the Andhra Pradesh Govt. Museum*, 1961.
 A-161 Andhra Pradesh Govt. Museum—*Qutub Shahi Coins in the Andhra Pradesh Govt. Museum*, 1961.
 A-162 Andhra Pradesh Govt. Museum—*Bahmani Coins in the Andhra Pradesh Govt. Museum*, 1964.
 A-163 Abeywardend, T. M. de Silva—*Price Catalogue of Ancient Coins of Ceylon*, 1952.
 B-256 Br. Museum—*A Guide to the Select Greek and Roman Coins Exhibited in Electrotypes*, 1880.
 F-99 France-Mint—*Rapport Au Ministre de L'Economie et des Finances*, 1957-1966, 1968.
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 H-216 Hoppe, Donald J.—*How to Invest in Gold Coins*, 1970.
 H-229 Holm, Johan Chr.—*Trankebar Monter*, 1956.
 L-105 Lee, Kenneth W.—*California Gold: Dollars, Half Dollars, Quarter Dollars*, 1970.
 M-259 Margolis, Arnold — *The Error Collector's Handbook*, 1969.
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- W-141 Warns, M. Owen—*The National Bank Note Issues of 1929-1935*, 1970.

- W-142 Walker, Edwin R.—*The Great Seal of the State of New Jersey*, 1928.

- W-143 Wearin, Otha D.—*Political Campaign Buttons in Color*, 1970.

AUCTION CATALOGUES

- H-218 Hess, Adolph—*Goldmunzen-Goldmedaillen*; Auktion 43, Oct. 21, 1969, P/R.

- H-219 Hess, Adolph—*Munzsammlung aus altem Adelsbesitz: Deutsche Munzen*; Auktion 44, Oct. 22, 1969, P/R.

- H-220 Hess, Adolph—*Munzen des Mittelalters und der Neuzeit*; Auktion 48, October 21 & 22, 1970, P/R.

- H-221 Hess, Adolph—*Munzsammlung aus altem Adelsbesitz: Europäische Munzen*; Auktion 47, Oct. 20, 1970, P/R.

- H-222 Hess, Adolph—*Munzsammlung aus altem Adelsbesitz: Deutsche Munzen*; Auktion 46, May 14, 1970, P/R.

- H-223 Hamburger, Leo—*Munzen-Sammlung: Prinz Philipp von Sachsen-Colburg-Gotha*; Feb. 20, 1928.

- H-224 Hess, Adolph—*Auktion von Goldmunzen: Aurei Romani, Schweiz, Italien, Danemark*; May 9, 1951.

BOOK REVIEWS

Traffic for Medals between Gentlemen and the Curious, either by Money or Exchange, is ever esteemed an honourable Commerce—Evelyn.

The "Bucks" Did Have Money

MONEY OF THE AMERICAN INDIANS
by Don Taxay. 1970. 160 pp. Illustrated.
Cloth cover. Nummus Press, P. O. Box
1058, Flushing, N. Y. 11355. \$5.95.

In this book Don Taxay has demonstrated again that he is a thorough researcher, a lucid writer and a rational thinker. The result is not a dictionary, not a catalog and definitely not a price list but rather a most readable book concerning the ethnology of the American (North, Central and South) Indians, their rituals and "money." A major conclusion reached is that the so-called money of these aborigines and natives was things that originated as objects of rites and ornament, both of which were dominant in the lives of the Indians.

In the very first paragraph of the introduction I was delighted to find concise and understandable definitions of "money" and "barter." Yet as I read on it became more and more evident that the distinction between the two was about as clear as the difference between tweedledum and tweedledee. Beaver skins, for example, are generally accepted as having had a monetary status and, indeed, they did. Yet the Indians did not invent this system; in fact, they apparently did not use beaver skins even in barter to any great extent before the advent of the white man.

The white traders did value the beaver skins highly and secured many of them from the Indians but they bartered for them as a commodity. Only after a time, and in limited areas, did the skins take on a monetary status. About wampum, which comes to the minds of most people first when thinking of "Indian money," Taxay goes to considerable length to explain its uses in ceremonies and rituals that were so important to the Indians. That it was used as a medium of exchange (money) is certain, but its value was as a commodity (barter) rather than because it was formally endowed with an exchange value.

I look with favor upon an author who, in matters which may be doubted or controverted, gives me sources for his statements and conclusions. Taxay does this comprehensively, listing nearly a hundred sources, most of which I've never heard and many of which are to records of early explorers in the Americas. He could not, obviously, turn time back and study his subject at first hand so he had to rely upon the records and writings of witnesses and students of the past. He has drawn upon the Museum of the American Indian, Heye Foundation, for many of the 38 full page illustrations in the book.

My own inclination is to concur in his reference to "overzealous authors trying to extend their citations, and merchants their numismatic stock (which) have, in effect given rise to a new form of currency 'debasement,' wherein various . . . barter items are pawned off on the uninitiated as primitive money." Those who read this book will find it pleasant reading, will gain a far greater understanding of American Indians than most of us have, and will be removed from the "uninitiated" class. If your coin dealer or book store doesn't have *Money of the American Indians and Other Primitive Currencies of the Americas*, by Don Taxay, order it from Nummus Press at \$5.95.—GLENN S.

FOR THE JET SET

SHIPS AND EXPLORERS ON COINS
by Robert Obojski. 48pp. Illustrated. Hard
cover. Sterling Publishing Co., 419 Park
Ave. South, New York 10016. \$2.95

Here's a good way to keep Junior out of Dad's coins. Collecting coins by topics is not new, but a complete series of books on the subject is. This is the first volume in the "Topical Coin Library," to be published by Sterling. *Ships and Explorers on Coins* covers one of the most intriguing subjects, leading the young collector to develop an interest in sea travel and exploration, plus a serious interest in coin collecting. All the coins selected by the

author, pictured, and described, are easily available from dealers.

Everything from ancient Phoenician galleys to a modern steamer is included, with coverage of unusual craft such as dhows, junks, a catamaran, a canoe and men-o'-war. Also, the trips of the world's great explorers are detailed. Each coin is illustrated in the text or in the catalogue section where technical data and evaluations are given.

Put a little glamour in your heir's collecting habits. The book should be available at most leading book stores and coin dealers shortly—PR.

MUCH IMPROVED

DONLON CATALOG OF UNITED STATES SMALL SIZE PAPER MONEY by William P. Donlon, James Grebinger (error section), Lee F. Hewitt and Nathan Goldstein II (coordinator of pricing). 7th edition, 1971. 164 pp., illus. Soft cover. Hewitt Bros., 7320 Milwaukee Ave., Chicago, Ill. 60648. \$1.50.

While probably not common knowledge, the "Catalog" belongs to Hewitt Brothers. This would not be significant except that it explains why one of the two noteworthy changes made in this issue is credited to Lee Hewitt.

The Donlon "simplified" numbering system for small size notes, while it looks excellent on paper, was just too much for collectors' jet age minds to retain and recall. A new system has been devised which is more simple yet adequately covers all issues. Kinds of notes are designated by (6) letters, "S" for silver certificates and "F" for Federal Reserve notes, for example. Next comes the denomination number, followed by the series number. Thus a \$5 silver certificate, series of 1934B, becomes No. S5-34B. In a very few cases a different or additional letter is required but these are exceptional.

The other change is in the arrangement of the material. The official serial number data, previously together for all types of notes and denominations in the back part of the catalog, are now shown with each of the various types and denominations. Thus, under the heading "One Dollar Silver Certificates," one finds the pricing and all other pertinent data, including the pricing of uncut sheets. This should save time and make for more complete use of the

great amount of information presented.

There are a few other minor (but helpful) additions and many price changes, mostly modest in magnitude, both higher and lower than a year ago. Very few changes were noted in the pricing of uncut sheets and error notes. Finally: Yes, there were no changes in the prices of Barr notes, and no data yet on the number of Barr star notes issued.

It is pleasing to note that the catalog price remains at \$1.50, even though the added cost of the improvements was appreciable. Many dealers stock this popular booklet but, if you don't find it in your area, order your copy direct from Hewitt Brothers. It's a good buy, wherever you get it.—GLENN S.

BOOK RECEIVED

During the course of the year a number of informative booklets are received. Often, space and time does not permit their review, yet these should receive recognition. The inclusion of a booklet in this list does not preclude us from publishing a review later.

GUIDE BOOK OF THE RARE AND SCARCE COINS OF LATIN AMERICA by Dale Allan Seppa. 65pp. Line drawings. Paper cover. Hemisphere Coin Co. Publishers, Box 451, San Antonio, Tex. 78206. \$1.50.

SPAIN—THE COINAGE OF JOSEPH NAPOLEON, THE INTRUDER KING 1808-1814, by James A. Noel, Jr. 24pp. Line drawings. Paper cover. James A. Noel, Jr., 1807 Sebastian Dr., Burlingame, Ca. 94010.

VARIETIES OF UNITED STATES HALF EAGLES, 1839-1929 by Walter Breen. 45pp. Illus. Paper cover. Hewitt Bros. Publishers. 7320 Milwaukee Ave., Chicago, Ill. 60648. \$1.00.

A TENTATIVE CHECKLIST OF SPANISH-AMERICAN BUST-TYPE SILVER by Robert M. Ramsay. 65pp. Illus. Paper cover. Hewitt Bros. Publishers, 7320 Milwaukee Ave., Chicago, Ill. 60648. \$2.50.

THE COINS OF ECUADOR 1833-1969 by Dale Allan Seppa. 40pp. Illus. Paper cover. U.S. distributor: Alcedo Almanzar, Suite D. Milam Bldg., San Antonio, Tex.

PRICE CATALOG OF PURE NICKEL COINS OF THE WORLD by John Hunter. 72pp. Illus. Paper cover. Hewitt Bros.

Publishers, 7320 Milwaukee Ave., Chicago, Ill. 60648. \$1.25.

A SELECTION OF POPULAR SILVER CROWNS OF THE WORLD, 20th CENTURY by H. J. Wesch. 42pp. Illus. Paper cover. Malter-Westerfield Publishing Co., 3051 Briand Ave., San Diego, Ca. 92122. \$1.50.

CANADIAN NUMISMATIC RESEARCH INDEX by Fred Bowman. 176pp. Paper cover. The Canadian Numismatic Research Society, % Canadian Numismatic Association, Box 313, Willowdale, Ont. Canada.

A METROLOGICAL INQUIRY INTO THE CISOPHORIC MEDALLIONS OF THE EMPEROR HADRIAN by Wolf Wigin. 44pp. 3 charts. 6 graphs. Paper cover. Variety Books, Bronxville, N.Y. 10708. \$3.00.

UNPUBLISHED COINS STRUCK AT GLARENTA IN IMITATION OF VENETIAN BY ROBERT OF TARANTO, SOVEREIGN OF THE PELOPONNESUS (1346-1364) by Paul Lambros. 32pp. Illus. Paper cover. Obol International, Box 907, Oak Park, Ill.

60301. \$2.00.

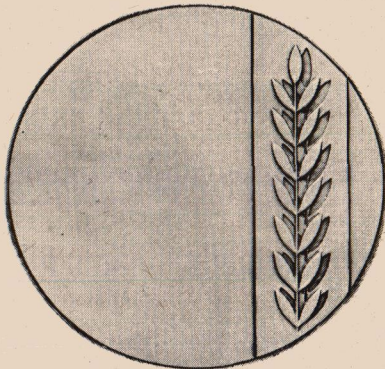
THE COINAGE OF BRITISH WEST AFRICA by Alfredo F. Almanzar. 45pp. Illus. Paper cover. Almanzar's Coins of the World, Suite D. Milam Bldg. San Antonio, Tex. 78205. \$2.00.

THE MINTING PROCESS, HOW COINS ARE MADE AND MISMADE by Walter Breen. 163 pp. Illus. Paper cover. American Institute of Professional Numismatists, 435 N. Roxbury Dr., Suite 105, Beverly Hills, Ca. (Text for a correspondence course).

THE NUMISMATIC ERROR PRIMER AND SELECTED ARTICLES FROM ERROR TRENDS COIN MAGAZINE by Arnold Margolis. 89pp. Illus. Paper cover. Error Trends Coin Magazine, Box 68, Cambria Heights, N.Y. 11411. \$3.50.

DOUBLE "D" CENT GUIDE by Albert Kramer. 87pp. Illus. Paper cover. Albert Kramer, Box 242, Grand Central Sta., New York, N.Y. 10017. \$3.00.

PAST PRESIDENT'S MEDAL AVAILABLE TO ALL ANA CLUBS



During the ANA's Diamond Jubilee Anniversary convention held August 16-20, 1966, in Chicago, Illinois, the Board of Governors unanimously approved a design for the Past President's Medal. With the cooperation of the Medallion Art Company, the ANA has, since then, produced the above 50mm medal for many of its member clubs who wanted a recognition piece for their past presidents. The attractive high-relief medal proudly bears the Muse of Leadership and the great seal of the American Numismatic Association. Space enough is also provided on the obverse for inscription of the past president's name. The reverse, too, is left partially blank for such appropriate inscriptions as: individual merits, term of office or outstanding achievements. The Past President's Medal is available in beautiful antiqued bronze for \$3.50 and timeless silver for \$11.50. Medals may be ordered by writing: Past President's Medal, American Numismatic Association, P.O. Box 2366, Colorado Springs, Colorado.



U. S. Treasury Photo

The obverse of the new coin bears the profile of former President Dwight D. Eisenhower. The design was executed by the U. S. Mint's chief sculptor and engraver, Frank Gasparro, whose initials, FG, appear at the right in the curved base of the engraving. At the left is the national motto "In God We Trust." In semi-circle "Liberty" crests the coin and the year of coinage will appear below the portrait. The Eisenhower galvano pictured here bears the year 1970. Minting of the dollar coins will commence next year and bear the year 1971.



U. S. Treasury Photo

The reverse of the Eisenhower dollar coin shows the bald eagle, symbolic of the Apollo 11 spacecraft christened "The Eagle" landing on the cratered surface of the moon, clutching an olive branch in both claws. The receding earth appears above the eagle's head and below left of the motto "E Pluribus Unum." The designer's initials, FG (Frank Gasparro) are at the right below the tail feathers. The 13 stars represent the first States of the Union. "United States of America" circles the coin above the design and below is the denomination "one dollar."

LATE WORLD COIN NEWS

AMERICAN DIES TO CANADIAN FIRM FOR VATICAN VISIT TO PHILIPPINES

To commemorate the visit of His Holiness Pope Paul VI to the Philippines, the government issued 1 piso coins struck in three different metals. The original plan was to strike 100,000 coins, 38mm diameter with the head of Pope Paul VI on one side and that of President Ferdinand E. Marcos on the other, for release during the Papal Visit. 30,000 coins in silver (.900) were ordered from the United States Mint.

Pure nickel was chosen for the remaining 70,000 coins. In order to obtain these quickly, the Central Bank in Manila placed their order with Sherritt Gordon Mines Limited in Toronto. Blanks for the coins were produced at Sherritt Gordon's Rolling Mill at Fort Saskatchewan, Alberta, and the coins were struck at the Sherritt Mint using dies from the United States Mint

in Philadelphia. Sherritt could produce the nickel quickly but in order to make the fastest delivery of the coins, it was arranged that the dies would be supplied to Sherritt from the U.S. Mint in Philadelphia. Sherritt produced its own working dies from the American dies.

There was very little time available for the work, but nickel coins were shipped by air from Edmonton to Manila November 21 and were issued in the Philippines beginning November 27, 1970, during the Pope's visit. The remaining 65,000 nickel coins have been shipped from Fort Saskatchewan in a vessel sailing from Vancouver.

The coins are 38.1mm diameter, the standard size for Philippine 1 piso coins. They are made of pure nickel and weigh 23.2gm. The design features a left profile of President Ferdinand E. Marcos, on one side, with the inscription PANGULO NG PILIPINAS, two stars and the word PISO.

OFFICIAL UNITED STATES MINT REPORT

COINS DATED 1970 — THROUGH NOVEMBER

Denomination	Prev. Total	Nov. Prod.	1970 Total
Half-dollars	2,000,000*	-0-	2,000,000*
Quarter-dollars	478,201,364	36,932,000	515,133,364
Dimes	979,997,300	57,000,000	1,036,997,300
Five-cent pieces	643,848,646	50,948,000	694,796,646
One-cent pieces	4,501,339,904	554,140,000	5,055,479,904
Proof Coin Sets	2,136,208	241,126	2,377,334

*Produced for the 2,000,000 uncirculated coin sets sold by the mint.

Coinage Executed for Foreign Governments at Philadelphia

Country	Denomination	Prev. Total	Nov. Prod.	1970 Total
Philippines	1 centavo	130,000,000	—	130,000,000

Coinage Executed for Foreign Governments at Denver

Costa Rica	25 centimos	4,000,000	—	4,000,000
Costa Rica	5 centimos	5,000,000	—	5,000,000
Haiti	20 centimes	—	1,000,000	1,000,000
Haiti	10 centimes	—	2,500,000	2,500,000
Haiti	5 centimes	4,000,000	1,000,000	5,000,000
Liberia	10 cents	2,500,000	—	2,500,000
Liberia	1 dollar	2,000,000	—	2,000,000
Philippines	25 centavos	3,000,000	13,000,000	16,000,000
Philippines	10 centavos	6,000,000	28,000,000	34,000,000

Coinage Executed for Foreign Governments at San Francisco

Panama	proof sets	—	57,168	57,168
Panama	1 balboa	—	3,776	3,776
Philippines	1 peso	—	30,000	30,000
Philippines	5 centavos	1,224,000	3,776,000	5,000,000
Philippines	1 centavo	130,000,000	—	130,000,000

The other side features a right profile of Pope Paul VI, with the inscription BAGDA-LAW NG PAPA SA PILIPINAS, two stars and the date 1970. The initials "FG" of Frank Gasparro show on the truncated bust of each profile. The coins have smooth edges.

After work had started on the nickel coins, the Central Bank asked the Sherritt Mint to quote on the supply of 1000 gold coins of the same design but of a reduced size. Sherritt's quote was accepted and new dies were engraved by Harry Markwardt for this coin. Diameter is 32mm, weight 19.3 grams and the gold is 917 fine, 22 karat. The gold coins have milled edges. These coins also were shipped by air from Ed-

monton to Manila and have been issued.

Sherritt was able to produce the required quantities of pure nickel blanks in the very short time available because it is a primary producer of nickel and specializes in pure nickel coinage. The fine cooperation of the United States Mint in making available two sets of dies permitted the Sherritt Mint to deliver coins to the Central Bank of the Philippines in Manila in time for the Papal visit.

The Republic of the Philippines is the fourth country to order coins from the Sherritt Mint; earlier orders have been minted for Lebanon, Syria and Trinidad & Tobago.

CENTURY OLD NOTES

Mr. Editor: —What is our nashonal motto? I disremember, but I know it commenses with E. —A Subscriber.

E Pluribus U-num skull. —*Chicago Post*, 1871.

GOVERNMENT SERVICES

FOR

THE NUMISMATIST

BOOKS - COINS - MEDALS

HOW - WHEN - WHERE

DID YOU GET YOUR SERVICE MEDALS?

Millions of men and women have served in the Armed Forces of the United States during and since World War II. Each earned at least one or two medals, and yet, a large percentage have never claimed the medals that they were entitled to. Examples of the more common medals left unclaimed are:

World War II Victory Medal—For services in the Armed Forces between December 7, 1941, and December 31, 1946. Bronze, with a female representation of Liberation holding shattered weapons.

American Campaign Medal—For American Theatre service between Dec. 7, 1941, and March 2, 1946. Bronze, with a B-24 bomber, a Navy cruiser, and a sinking enemy sub.

Asiatic-Pacific Campaign Medal—For service in the Asiatic-Pacific Theatre between Dec. 7, 1941, and March 2, 1946. Bronze, fighter plane, warship and palm tree.

National Defense Service Medal—For active duty in the Armed Forces during the Korean Conflict, June 27, 1950, and July 27, 1954.

Army of Occupation Medal—For post-World War II occupation duty in Europe (Germany, Austria, Italy), and Asia (Japan, Ryukyus, Korea).

Listed above are just the more common unclaimed medals. Any veteran who has not yet claimed his medals may do so by the following method:

Specify which branch of the service that you served in, include your name, rank, and serial number, and address your request to—National Personnel Records Center, GSA, (name appropriate branch of service) Section, 9700 Page Blvd., St. Louis, Mo. 63132.

The above mentioned procedures are for those veterans who have never claimed their medals.



Michael Kolman, Jr.

Michael Kolman, Jr.
ANA LM-79

Michael Kolman, Jr., 64, a well-known professional numismatist and former president of Federal Brand Enterprises, died December 18, in a Pittsburgh nursing home after a lingering illness.

Kolman, a native of Glassport, Pa., was a life member of ANA since 1954. He had joined the association ten years previously. He was also a member of the American Numismatic Society, the Western Pennsylvania Numismatic Society and the Sphinx Society of Pittsburgh.

Together with his wife, Violet Mason Kolman, he operated the Mason Coin Shop in Wilkensburg, Pa. She, too, is well-known in numismatic circles. In addition to his wife, survivors include his son, Michael L., two daughters, and nine grandchildren.

He will best be remembered for his ambitious Federal Brand Enterprises of Cleve-

land, that at one time operated from three locations simultaneously. His company conducted some of the largest auctions in the country during the early and mid 1960s, including the ANA convention sale in Cleveland in 1964. Other ANA sales that he conducted included the national convention auctions in 1954 in Cleveland and 1957 in Philadelphia.

He was a recognized authority in the field of error collecting, helping to organize the Mint Error Collectors Club, and served as its first president. It was he who developed the Kolut Position Gauge for measuring the degree to which coins are struck off center, and universally used by all mint error collectors.

He also authored two standard references for numismatic error collecting—The Numismatic Lincoln Cent Errors, and later, The Numismatic Flying Eagle, Indian and Lincoln Cent Errors.—CW.



ECOLOGY SUBJECT FOR SOM ISSUE

Ecology is the subject of the 82nd issue of the Society of Medalists. Designed by Tom Allen, Jr., this is the first of several contemporary themes, the result of a \$7500 campaign to obtain the best designs of current American sculptors. According to Allen, the flame and hand on the obverse and the stylized ring of flame on the reverse, represent the earth and mankind. The inscription pleads for purer sea, fresher water, and cleaner air.



Convention Badges and Medals of the ANA

BY NEIL HARRIS, ASSISTANT HISTORIAN



Congress Hotel Chicago, Ill.—1929



Downtown Buffalo, N.Y.—1930



ANA 29. CB 20

1929 CHICAGO, ILL.

ANA 29. CB 20

NAMEPLATE	23mm x 42mm, silver finish, irregular and with a pin clasp back. The bar was surmounted by an eagle with outstretched wings above rectangular space for registrants name.
RIBBON	A dark blue suspension ribbon with a stamped gilt inscription, AUG. 24-29th / 1929, joined the nameplate to the pendant.
PENDANT	25mm x 44mm, silver finish, oval and looped at top. The left and right ends of the oval are occupied by the seals of the Chicago Coin Club and the ANA, respectively. Fort Dearborn is shown in the center with a flowing ribbon above bearing an inscription reading, ANNUAL CONVENTION / CHICAGO. Between banner and Fort are the dates, AUG. 24-29, 1929, and on the rim at bottom, Fort Dearborn.
DESIGNER & MANUFACTURER	J. Henri Ripstra, Chicago, Illinois.
QUANTITY	Unknown
CONVENTION	Congress Hotel, Chicago, Illinois. Aug. 24-29, 1929.
HOST	Chicago Coin Club.
REGISTRATION	103 members and 30 visitors.

It seems significant to mention that the ANA emblem, in use since 1892, was officially adopted during this convention. With slight changes it was also adopted as the official ANA seal. The changes consisted of substituting the word, SEAL, for, ORGANIZED 1891, and in an additional outer ring adding, CHARTERED BY CONGRESS OF THE UNITED STATES 1912, around the bottom and repositioning, ORGANIZED 1891, around top.



ANA 30. CM 14
Reverse



ANA 30. CB 21
Obverse

1930 BUFFALO, N.Y.

ANA 30. CB 21

NAMEPLATE	19mm x 49mm, bronze, rectangular and with a pin clasp back.
RIBBON	The suspension ribbon was vertically striped equally in blue, white and blue.
PENDANT OBVERSE	33mm, bronze and looped at top. A beautiful likeness of a Buffalo is shown standing on a strip of ground beneath which is the date, 1930. At the top the letters, A-N-A, are featured. The designer's stylized initial, E, is seen at left of date. This entire design is similar to the seal of the Buffalo Numismatic Association.
PENDANT REVERSE	The ANA seal is displayed in the center of an incused beaded border with the manufacturer's stamp, A. E. Co. UTICA N. Y., appearing immediately below with, ORGANIZED 1891, at bottom.
DESIGNER	Charles Eschner
MANUFACTURER	American Emblem Co., Inc., Utica, N.Y.
QUANTITY	175
ISSUE PRICE	\$1.25
CONVENTION	Hotel Statler, Buffalo, N.Y. Aug 23-28.
HOST	Buffalo Numismatic Association.
REGISTRATION	77 members and 15 visitors.

ANA 30. CM 15	sterling silver
QUANTITY	20
ISSUE PRICE	Unknown

Aside from being struck in silver these medals were identical to the badge pendant except for loop at top. The edge is lettered, SILVER.



The curators of the Smithsonian Institution's Division of Numismatics, Dr. and Mrs. V. Clain-Stefanelli, are one of the world's best known numismatic couples. They both hold important committee assignments for the forthcoming 80th Anniversary Convention of ANA.

A Famous Numismatic Couple A Forthcoming Great Convention

Two outstanding numismatic couples are active in planning for the 80th Anniversary Convention of the American Numismatic Association, to be held in the nation's capital August 10-14.

One involves the exceptional husband-and-wife team of curators of the Smithsonian Institution's Division of Numismatics—Dr. Vladimir Clain-Stefanelli and Mrs. Elvira Eliza Clain-Stefanelli.

Dr. Stefanelli heads up the important Exhibits Committee for the 1971 convention, and Mrs. Stefanelli is in charge of the Educational Forum.

Joseph A. Clarke, as noted last month, is one of two 80th anniversary convention co-chairmen. His wife, Mrs. Mae Clarke, shares in the overall convention planning as committee secretary.

Dr. Stefanelli has completed the draft of the "Invitation to Participate in the Numismatic Exhibit," in conjunction with the convention. This has been submitted to the ANA board, as is the practice.

Members interested in displaying their material in conjunction with the Washington conclave may request a copy of the exhibit rules and conditions from Dr. V. Clain-Stefanelli, Exhibits Chairman, c/o Smithsonian Institution, Washington, D.C. 20560.

Mention is in order that security measures have a high priority in all planning for the Washington convention exhibit.

Questions relating to the convention, other than exhibits, may be sent to Herbert W. Price, Jr., General Chairman, 80th Anniversary Convention, P.O. Box 9814, Washington, D.C. 20015.

Dr. Vladimir Clain-Stefanelli, Exhibits Chairman, is one of the most widely known, and most highly respected, numismatists in the nation. His accomplishments and

abilities are so numerous a stereotyped biographical sketch would only suffer through chronological recounting.

He is, very likely, most widely known for his coup in securing the fabulous Josiah K. Lilly gold coin collection for the nation, and for its subsequent display.

Excerpts from his address at a 1964 meeting of the American Society for Metals were given four pages in *U.S. News & World Report*, under the title of "An Expert Tells Why Silver Coins Must Go."

He has also authored a number of books and articles, with emphasis on ancient Greek and Roman coinages, and, in 1964, wrote on "The Future of the United States Coinage" for *The Numismatist*.

With his wife, he was named Honorary Citizen of the City of New York in 1967. Both

are Honorary Members of ANA (1964).

Mrs. Elvira Eliza Clain-Stefanelli is a numismatic authority in her own right. Her specialties are the history of money and medallic art, and her current research is geared to Latin American gold coins, numismatic bibliography and coins of ancient Greek Messana.

Her books include *Russian Gold Coins* (1962) and *Select Numismatic Bibliography* (1965). She has also written numismatic articles, and recently prepared the exhibition resume of the J. Roy Pennell, Jr., paper money display at the Smithsonian's Museum of History and Technology.

Mrs. Mae Louise Clarke can be said to have "earned" her place as 1971 convention committee secretary by her proven abilities.

CALENDAR OF EVENTS

EAST

FEBRUARY

13-14

FUNKSTOWN, Md. American Legion, Hagerstown Coin Club, Inc. Coin Show. William Porter, 216 W. Franklin St., Hagerstown, Md. 21740.

STATE COLLEGE, Pa. Nittany Lion Inn, Penn State Campus. Centre Coin Club Annual Coin Show. Gene Sarson, 1105 W. Beaver Ave., State College, Pa. 16801.

28

SALISBURY, Md. Moose Home on Snow Hill Rd. Del-Mar-Va Coin Clubs 7th Annual Coin Show. Charles F. Smith, 108 Hayes Ave., Salisbury, Md. 21801.

MARCH

13-14

INDIANA, Pa. Rustic Lodge, Rt. 286. Indiana Coin Club, Inc. 13th Annual Spring Coin Show. Carlo Stabile, P. O. Box 91, Lucerne Mines, Pa. 15754

20-21

ALLEGHENY, Pa. South Hills Village Shopping Center, Community Room. Allegheny County Numismatic Society Coin Show. Cliff Sutton, 100 Woodlet Lane, Bethel Park, Pa. 15102.

21

UTICA, N.Y. Hotel Utica, La Fayette St. Mohawk Valley Coin Club Coin Show. Stanley Tolpa, 1204 Capital Ave., Utica, N.Y. 13502.

WEST HAVEN, Conn. K of C Hall, Center St. Liberty Coin Club, Inc. 14th Semi-Annual Coin Show. Jerry Forbes, 3 Anderson Ave., Woodmont, Conn. 06460.

APRIL

3-4

HAGERSTOWN, Md. Sheraton Motor Inn. Hagerstown Coin Club, Inc. Spring Coin Show. William Porter, 216 W. Franklin St., Hagerstown, Md. 21740.

KING OF PRUSSIA, Pa. Holiday Inn, off Rt. 202 on Goddard Blvd. Valley Forge Coin Club 6th Annual Coin Show. VFCC, P. O. Box 321, Valley Forge, Pa. 19481

17-18

WEST MIFFLIN, Pa. Holiday Inn, Lebanon Church Rd. McKeesport Coin Collectors Club 8th Annual Show. Martha Strohm, 3504 Foster Rd., McKeesport, Pa. 15131.

24-25

CUMBERLAND, Md. Fort Cumberland Hotel. Western Maryland Coin Club Annual Coin and Stamp Show. George Waingold, P. O. Box 3283, LaVale, Md. 21502.

PARKERSBURG, W. Va. Holiday Inn, U.S. Rt. 50 and Inter. 77. Parkersburg Coin Club 6th Coin Show. Tim Miller, 3010 Elm St., Parkersburg, W. Va. 26101.

MAY

1-2

BALTIMORE, Md. Howard Johnson Motor Lodge. Hagerstown Coin Club, Inc., Spring Coin Show. William Porter, 216 W. Franklin St., Hagerstown, Md. 21740.

2

ERIE, Pa. Falcon's Club, 431 E. 3rd St. Erie County Coin Club 10th Annual Coin Show. Stanley Prazer, 411 Cherry St., Erie, Pa. 16507.

23

LINDEN, N.J. Polish National Home, 300 Roselle St. Union County Coin Club 7th Annual Convention. Kenneth Morrison, 57 Ethel St., Metuchen, N.J. 08840.



MRS. MAE CLARKE
Committee Secretary

She has served as secretary of the Middle Atlantic Numismatic Association since 1965 (and treasurer of that group since 1963); was secretary of the Metropolitan Washington Numismatic Association from 1965-67, and in 1969; and has been secretary of the Washington Numismatic Society from 1962 to date, and the Montgomery County Coin Club 1962-64 and 1970.

In addition, she was appointed to the ANA Washington Education Committee by President Rothert; serves as ANA representative for the Nation's Capital Coin Club (1968-70); was awards chairman for the Prince George's County (Md.) Coin Club show in 1970, and is a member of the Virginia Numismatic Association and the Harrisburg (Pa.) Coin Club.

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FEBRUARY							MARCH							APRIL							MAY						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
7	8	9	10	11	12	13	7	8	9	10	11	12	13	11	12	13	14	15	16	17	18	19	20	21	22	23	24
14	15	16	17	18	19	20	14	15	16	17	18	19	20	11	12	13	14	15	16	17	18	19	20	21	22	23	24
21	22	23	24	25	26	27	21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22
28							28	29	30	31				25	26	27	28	29	30	21/10	22/11	23	24	25	26	27	28

CENTRAL

FEBRUARY

6-7

ASHLAND, Ohio. Ashland Armory, 512 E. Main St. The Ashland Stamp & Coin Club Mid-Winter Show. Mrs. Virgil Miller, P. O. Box 124, Ashland, Ohio 44805.

7

ST. PAUL, Minn. Holiday Inn, 161 St. Anthony St. Coin Carnival, St. Paul Winter Carnival. Maurice Melamed, 18 Orme Court, St. Paul, Minn. 55116.

13-14

BIRMINGHAM, Mich. Masonic Temple, 357 N. Woodward Ave. Birmingham-Bloomfield 7th Annual Coin Show. Merl Baker, 17716 Grand River, Detroit, Mich.

27-28

ZANESVILLE, Ohio. YWCA, North Sixth St. Muskegon County Coin Club 9th Annual Coin Show. Dana Downey, 740 Spangler Dr., Zanesville, Ohio 43701.

28

AMES, Iowa. Holiday Inn. Mid-Iowa 8th Coin-A-Rama. Ed Baer, Box 266, Perry, Iowa.

MARCH

5-7

STEUBENVILLE, Ohio. CIO Hall, 227 S. Third St. Ohio Valley Coin Association 15th Coin Convention. Lloyd Wilson, 169 Gumps Lane, Wintersville, Ohio 43953.

6-7

ROCKY RIVER, Ohio. Rocky River Memorial Hall, Hilliard at Wagar Rd. West Cuyahoga Coin Club 3rd Annual Coin Show. Myron Sobotta, 4058 W. 215th St., Fairview Park, Ohio 44126.

13-14

SHAKER HEIGHTS, Ohio. Somerset Inn. Warrensville Heights Coin Club 10th Annual Convention and Coin Show. Frank Chlad, P. O. Box 842, Shaker Heights, Ohio 44122.

21

PEORIA, Ill. Voyager Inn, Security Room. Peoria District Coin Club Annual Coin-A-Rama. Virginia Baker, 1018 N. Sheridan Rd., Peoria, Ill. 61606.

27-28

ASHTABULA, Ohio. Hotel Ashtabula, 4726 Main Ave. Ashtabula Coin Club 7th Annual Coin Show. Al Schubert, 1015 Union Ave., Ashtabula, Ohio 44004.

28

KOKOMO, Ind. United Steel Workers Hall, 1516 W. Markland. Kokomo Coin Club Coin Show. Charles Helvig, OOEW 443, SO Lot 40, Kokomo, Ind. 46901.

APRIL

4

FREMONT, Neb. Holiday Inn. Nebraska Numismatic Association 16th Annual Convention. Gelvin Leeper, 1350 N. Hancock St., Fremont, Neb. 68025.

18

GARY, Ind. Saxon Club, 5757 Massachusetts St. Gary Goodfellow Coin Club Coin Show. Harold Miller, Box 15, Oak Forest, Ill. 60452.

24-25

WAUKESHA, Wis. KC Hall, 1580 E. Moreland Blvd., Hwy. 18. Waukesha Coin Club 2nd Annual Coin & Stamp Show. Kurt R. Krueger, 103 N. Ave., Hartland, Wis. 53029.

CLEVELAND, Ohio. Italian-American Club, 29717 Euclid Ave. Willowick Coin Club 6th Annual Coin Show. Jerry Price, P. O. Box 4231, Euclid, Ohio.

OWATONNA, Minn. Eagles Hall, 141 E. Rose St. Owatonna Coin & Stamp Club 5th Annual Show. Bud Baldus, 231 Park St., Owatonna, Minn. 55060.

BLOOMINGTON, Ill. Eastland Shopping Center Mall. Corn Belt Coin Club Coin Show. Dick Hoffarth, Box 332, Bloomington, Ill. 61701.

MAY
2

CAMBRIDGE, Wis. Bank of Cambridge, basement. Cambridge Coin Club Annual Show. CCC, Box 342, Cambridge, Wis. 53523.

14-16

ST. LOUIS, Mo. Chase-Park Plaza Hotel. Central States Numismatic Society 32nd Annual Convention, hosted by Missouri Numismatic Society. John S. Stevenson, 19 Roclare Lane, St. Louis, Mo. 63131.

SOUTH

FEBRUARY
6-7

LUBBOCK, Tex. Koko Palace, 5201 Avenue Q. South Plains Coin Club Bourse & Show. Jim Hall, P. O. Box 106, Lubbock, Tex. 79408.

NEW ORLEANS, La. Fountainebleu Motor Hotel, Tulane at Carrollton. Crescent City Coin Club, Inc. Coinval. Adolph Brocato, 7118 Virgilian St., New Orleans, La. 70126.

12-14

CHARLESTON, S.C. Frances Marion Hotel, Colonial Room. Low Country Coin Club 8th Annual Coin Show. Bill "Doc" Martens, P. O. Box 10072, Charleston, S.C. 29411.

21

ALEXANDRIA, La. Convention Center, Murray at Third. Cenla Coin Club Annual Show. Bill Kearns, 1003 Bolton Ave., Alexandria, La. 71301.

MARCH
6-7

GALVESTON, Tex. Galvez Hotel. Galveston Island Annual Coin Show. E. E. White, 1109 Estates Dr., La Marque, Texas 77568.

7

LEVELLAND, Tex. Levelland High School, cafeteria. Levelland Coin & Stamp Club 7th Annual Spring Show. D. O. Joplin, 404 College, Levelland, Tex. 79336.

20-21

CORPUS CHRISTI, Tex. Exposition Hall on the bay front. Liberty Coin Club and Corpus Christi Coin Club Joint Coin Show. P. O. Box 7001, Corpus Christi, Tex. 78410.

27-28

PORT ARTHUR, Tex. Thomas Jefferson High School, cafeteria. Corner Jefferson Dr. and Dryden Rd. Greater Port Arthur Coin Club 12th Annual Coin Show. Lloyd Buss, P. O. Box 3081, Port Arthur, Tex. 77640.

APRIL
3-4

SALISBURY, N.C. Recreation Center, N. Fulton St. and Lake Dr. Central Carolina 10th Annual Coin Show, hosted by Rowan County Coin Club. C. H. Ballard, Rt. 2, Box 131, Cleveland, N.C. 27013.

MAY
1-2

NEW ORLEANS, La. Jung Hotel, Hall of Americas. Louisiana Numismatic Association Annual Convention. Joe McMahan, P. O. Box 26122, New Orleans, La. 70126.

WEST

FEBRUARY
6-7

GRANTS PASS, Ore. Larry's Restaurant, 515 S.E. Rogue River Hwy. Caveman Coin Club Coinarama. Louis Lichter, 1825 S.E. Lela Lane, Grants Pass, Ore. 97526.

7

SAN JOSE, Calif. Napredak Hall, 770 Trimble Rd. San Jose Coin Club Coin Show. Mark Reaves, P. O. Box 5621, San Jose, Calif. 95150.

14

WATSONVILLE, Calif. Watsonville High School, cafeteria, Third and Lincoln Sts. Pajaro Valley Coin Club 6th Annual Coin Show. Roy Johnston, P. O. Box 605, Watsonville, Calif. 95076.

18-21

LOS ANGELES, Calif. Los Angeles Hilton Hotel. Numismatic Association of Southern California 16th Annual Convention. James L. Betton, P. O. Box 533, Santa Monica, Calif. 90406.

20-21

ALBUQUERQUE, N.M. Holiday Inn East, 12901 Central Ave. N.E. Albuquerque Coin Club Annual Coin Show. Al Grosvenor, P. O. Box 8964, Albuquerque, N.M. 87108.

MARCH
6-7

SEATTLE, Wash. Sea-Tac Motor Inn. University Coin Club 5th Annual Coin Exhibition. UCC, 20121 First Ave. S., Seattle, Wash. 98148.

28

SALINAS, Calif. Salinas Recreation Center, 320 Lincoln Ave. Salinas Valley Coin Club Annual Show. Gordon Rammer, 566 Sutter St., Salinas, Calif. 93901.

APRIL
3

LONG BEACH, Calif. Boyd High School Auditorium, 235 E. 8th St. California State Numismatic Association Annual Educational Symposium. Richard Trowbridge, P. O. Box 14542, Long Beach, Calif. 90814.

10-11

EUREKA, Calif. Redwood Acres Fairgrounds. Eureka Coin Club 5th Annual Coin Show. Harry Dixon, P. O. Box 505, Eureka, Calif. 95501.

CANADA

MARCH
27-28

KITCHENER, Ontario. Holiday Inn, Hwy. 7 & 8 at Fairway Rd. Waterloo Coin Society 12th Annual Coin Show and Banquet. P. O. Box 41, Waterloo, Ontario.

APRIL
24-25

SUDBURY, Ontario. President Motor Hotel. Ontario Numismatic Association 9th Annual Convention, hosted by Nickel Belt Coin Club of Sudbury. Mrs. W. Cambell, 1369 Roy Ave., Sudbury, Ontario.

FUTURE ANA CONVENTIONS

1971
AUGUST
10-14

WASHINGTON, D.C. Washington-Hilton Hotel. 80th Anniversary Convention. Herbert W. Price, P. O. Box 9814, Washington, D.C. 20015.

1972
AUGUST
15-19

NEW ORLEANS, La. Jung Hotel. 81st Anniversary Convention. James H. Cohen, 319 Royal St., New Orleans, La. 70130.

1973
AUGUST
23-27

BOSTON, Mass. Sheraton-Boston. 82nd Anniversary Convention. General chairman to be announced.

Director's Report

Applications R-67018 through A-67155, as published in the December issue have been admitted to membership.

The following applications were received in December, 1970. If there are no objections filed prior to March 1, 1971, these applicants will become members on that date and notice to this effect will appear in the April, 1971, issue.

TOP RECRUITERS OF THE MONTH

Leon T. Lindheim—12
Adna G. Wilde, Jr.—8
John Jay Pittman—7
Richard Tomczak—7

- R-67321 John R. Neuman, Lansing, MI. Patrick D. Barnes
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A-67323 Priscilla G. Bornmann, 1231 Clairmont Ave., Apt 30-A, Decatur, GA 30030. William Karl Hoffman, John A. Bornmann
R-67324 Charles H. Schlee, 301-N. Washington St., Castalia, OH 44824, Edward C. Rochette
R-67325 Galen L. Roth, 1243 Devon Ave., Apt. D, Kettering, OH 45429, J. H. Cline
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R-67327 Donald C. Stulken, 206 S. Main, Viroqua, WI 54665, Clarence Kilmer
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R-67329 Len Smith, 6803 Fernview Way, Louisville, KY 40291, Don Squire, Richard Tomczak
R-67330 John J. Bayne, 1269 Poplar Ave., Baltimore, MD 21227, Joe Flynn, Sr., Joe Flynn, Jr.
C-67331 Icelandic Numismatic Assn., P. O. Box 5024, Reykjavik, Iceland. Sigurdur Thorlaksson
R-67332 L. Hugh Simmons, Jr., 1495 Indian St., Mt. Pleasant, SC 29464, Henry C. Flynn, Low Country Coin Club
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R-67336 Walter F. Bell, Jr., 4201 Rosemont Blvd., Columbus, GA 31904, G. W. Pearson
R-67337 George A. Pacerelli, 9820 W. 56th Terrace, Merriam, KS 66203, Charles D. Sarkiss, R. T. Humber, Muscogee Coin Club
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The Numismatist

official publication of the ANA

DISPLAY ADVERTISING RATES

EFFECTIVE APRIL 5, 1968

One-eighth page	\$15.00
One-quarter page	25.00
One-half page	47.50
One page	90.00

Color Available—Write for Specifics

The double center pages, inside and back cover pages are available on contract, prices on request. Contract advertisers enjoy the following discounts: 3 months, 2%; 6 mos., 5%; 1 year, 10%.

ADVERTISERS PLEASE NOTE

All correspondence relating to advertising should be addressed to Advertising Dept., *The Numismatist*, P.O. Box 2366, Colorado Springs, Colo. 80901. Make all remittances payable to American Numismatic Association.

DEADLINE: Copy must be received by the 5th of the month to insure insertion in the following month's issue. All advertising copy must be typed.

MECHANICAL REQUIREMENTS:

Full page, $28\frac{1}{2}$ x 45 picas; half pages may be either vertical or horizontal in format. Single column width, $13\frac{1}{2}$ picas. Halftone engravings should be 110 line screen, mounted. Mats and stereos unacceptable. Position may be requested but cannot be guaranteed.

CIRCULATION: 27,000. No advertising agency commission granted. No discounts other than contract rates.

ADVERTISERS PLEASE NOTE

OTHER REQUIREMENTS: No mail bid sale listings nor ads offering lay-aways accepted. No ads accepted from minors. All ads must have numismatic significance. When advertising gold for sale, the following must be inserted in the ad, "All gold coins advertised are legally held."

CONTRACTS: Available for three, six and twelve consecutive month periods, at 2, 5 and 10 percent discounts respectively when contract requirements are fulfilled. In lieu of contract, reduced rates are granted only upon total advance payment for the period desired. Cancelled contracts will be rebilled at the next applicable rate. If new copy has not been received by the 5th of the month, the previous month's ad will be repeated.

REFERENCES: All advertisers are required to submit banking and trade references when advertising for the first time. Advertisers must be, or have one responsible member of their company, a member of ANA.

COPY: Ad copy must be typed on paper of good quality, preferably $8\frac{1}{2}$ x 11", and be easily readable, and double spaced. Ad copy should be on separate sheets and never in the body of a letter of transmittal. Trade names may be used, but, except for the name of corporations, the name of the responsible person of the firm must also appear unless such person is known to the advertising manager in which case the name will be kept on file.

There will be an extra charge for heavy composition.

ILLUSTRATIONS: All cuts to be provided by the advertiser. When absolutely necessary engravings can be made from furnished photographs and advertiser will be billed at national rates.

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The advertising manager has on file the names and addresses of all advertisers. Any complaints or requests for information regarding advertisers should be referred to the advertising manager. The right to edit copy, to require payment in advance, and to decline any advertisement is specifically reserved.

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*Collections and
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**EARLY U. S. TYPE COINS
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GOLD
COMMEMORATIVES
ALL NUMISMATIC ITEMS**

Quick Confidential Cash on
Collection to \$100,000.00

**Want Lists Solicited on
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All Transactions Strictly Confidential
It Pays to Contact A-Mark Coin Co.

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Subsidiary of A-Mark Coin Co., Inc.

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Call 213/626-2295

Validated Parking Across the Street
At Hope & 7th

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FLIP-UP ALBUMS

Hold 50 to 100 notes in your acetate holders.

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A few cloth bound copies of the 6th and final edition by Donlon
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ANA 4295

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UNITED STATES CURRENCY

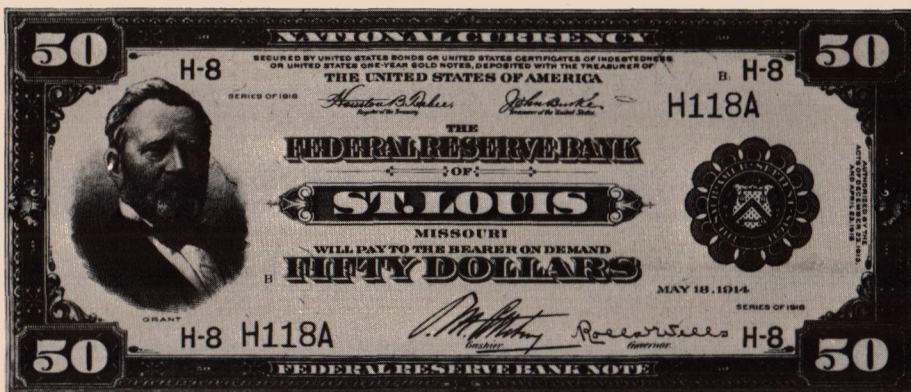


P. O. Box 144-A
Utica, N. Y. 13503

A GREAT RARITY IN U. S. CURRENCY

IT IS MY continued contention that the \$50 Federal Reserve Bank Note, series 1918, is the rarest piece of United States paper currency in existence today, excepting none. It is Friedberg's No. 831; and Donlon's No. 450H-28.

Suggested reading is my article on this excessively rare note, pages 459-60-61, in The Numismatist, for April, 1969. This note in an uncorrupted, superb state of preservation, is shown below. It is offered for sale. The asking price is \$5,100. It is not a P. O. R. (Priced on request) sort of listing.



How many of these do you own?

Here are a few reasons for the astounding rarity of this note: only one Bank printed a \$50; only 4,000 notes (\$200,000) were issued; early in the 1920's, all outstanding Federal Reserve Bank Notes (National Currency), all denominations, were called in for redemption to release the money the Banks' had with the Treasury, and few of the 4,000 \$50's escaped; it is a type note, necessitating its possession to complete the \$50 series; only three times has it been on auction lists — Grinnell Sale in 1946, Kosoff Sale in 1968, and Kagin Sale in 1969; many large dealers and auction houses have never owned or offered this item; the note is missing in many well known collections; and on and on.

But most important, only 33 specimens of the 4,000 issued remain unredeemed, according to the U. S. Treasury's own figures. In my research, 28 of these 33 have been located. Of the remaining 5, probably 3 have been irretrievably destroyed by fire, rodents, storms, etc.

Why \$5,100? I value it at \$5,000 and the \$100 is for this ad and cut. Economists predict devaluation of our money is coming. Some collector at heart may want to hedge. Why so expensive? The Nieman-Marcus Store and I agree on the quality of our merchandise: their furs and my currency are objects of art — and we have no inclination to dicker. If my No. 118, pictured here, does not sell in February or March, the asking price will go up sharply.

However, here's a good will gesture: if it will help to place my note in loving hands, I hereby bind myself to jump aboard a plane and deliver the item in person — all to the purchaser's guaranteed satisfaction.

WILLIAM A. PHILPOTT, JR.

CONSULTANT, TEXAS BANKERS ASSOCIATION

P. O. BOX 1466

DALLAS, TEXAS 75221

ANA No. 1978

50-year Gold Membership Medal, awarded in 1968

S.P.M.C. No. 15

DO YOU HAVE CHOICE RARE COINS FOR SALE?

WE WANT TO BUY!

To build our stock and to fill our customers' want lists, we **URGENTLY** want to buy choice U.S. coins. Our large volume of sales makes it possible for us to operate on a low overhead resulting in a higher offer for your coins.

Over the years, it has been our pleasure to have handled many of the finest collections to be sold in America and Europe - including nearly every rarity in the Guidebook. But, you don't have to have one of the finest collections in existence or have great rarities to sell to us. On the contrary, we're receptive to any individual coins worth \$10.00 each or more.

Below we give a want list of the items we are seeking. If you have coins **ON THIS LIST**, you may ship them to us by insured or registered mail. Q. David Bowers, of our staff, will personally make you an offer for them. If our offer is accepted, your payment in full will be sent immediately. If you say "no", then the coins will be returned at our expense. It may interest you to know that over 90% of the offers we make are accepted. We are **SERIOUS BUYERS OF QUALITY MATERIAL**.

Thinking of selling? Whether you have \$50 worth of coins or \$500,000 worth, think of Bowers and Ruddy Galleries, Inc. You'll like the way we do business. Check over the list of items we need, then ship us a package of coins for our top cash offer. We both lose if you go elsewhere. Over the years, we have purchased millions of dollars worth of coins from collectors such as yourself.

Wanted For Immediate Cash — The Following Coins:

- U.S. COLONIAL COINS:** Anything and everything in the colonial field — from inexpensive state coins through Washington pieces to great rarities. If it catalogues \$10 or more in the Guidebook and most colonials do, we are interested in buying it! Genuine coins only are wanted - not modern copies.
- U.S. HALF CENTS:** Any half cents worth \$10 each or more — including any date in EF or better condition as well as the early dates (1793, 1794, 1795, 1796, 1797, 1802) in ANY condition. We're always interested in augmenting our stock of the great Proof rarities of 1831, 1836, 1840 to 1848, and 1849, also.
- U.S. LARGE CENTS:** Any large cents worth \$10 each or more; singles as well as partial or complete runs of dates. All dates 1793 to 1799 inclusive are wanted in any condition as are the rare later dates such as 1804, 1809, 1823 and 1857. We'll pay full Guidebook or more for any Gem Uncirculated (please: no "processed" or artificially colored coins — sell them back to the place you bought them from instead!) large cents.
- U.S. INDIAN CENTS; LINCOLN CENTS:** All Flying Eagle Cents wanted in Fine to Proof condition; 1856 Flying Eagle wanted in all grades Good to Proof. Any Indian Cent, Good to Proof, wanted with an individual value of \$10 or more. Especially want to buy Uncirculated (truly, not artificially "processed") and Proof cents of ALL dates to fill our diminishing stock. "S" mints in all grades.
- TWO CENT PIECES; THREE CENT PIECES;** Any single coins Good or better worth \$10 each or more wanted. Also want partial or complete sets EF to Proof.
- NICKELS:** Any nickels 1866 to 1934 worth \$10 each or more **WANTED**. Especially want EF to Proof partial or complete sets of Shield, Liberty, and Buffalo series.
- HALF DIMES:** All Half Dimes 1794-1805 wanted in ANY grade Good to Uncirculated. Will pay full Guidebook for any GEM Uncirculated coin in this range. Half dimes 1829 to 1873 wanted in VF to Proof condition - all dates and mints.
- DIMES:** All dimes 1796-1837 wanted in Good to Uncirculated. Liberty seated issues worth \$10 per coin or more wanted. And, all Unc. and Proof Liberty seated issues. Barber dimes: All EF to Proof coins; others with individual values of \$10 or more.
- TWENTY CENT PIECES:** All dates and mints 1875 to 1878 inclusive in all grades Good to Proof. Can use two pieces of 1876-CC as well (can one of our readers supply?).
- QUARTERS:** All dates 1796 to 1838 wanted in Good to Uncirculated condition. Liberty seated issues valued at \$10 or more, or any date or mint in EF to Proof condition. Barber quarters: Any coin worth \$10 or more; any EF to Proof grade coin. Liberty standing quarters: All issues worth \$10 each or more, any issues in EF to Uncirculated condition. Washington quarters: 1932 to 1939 Uncirculated only.

BOWERS AND RUDDY - Continued Next Page

MORE FROM BOWERS & RUDDY

HALF DOLLARS: All dates 1794 to 1891 - the early series, the bust series, and the Liberty seated series - wanted in Fine to Proof condition. Especially want the better dates and better grades. Barber halves: Any coin EF to Proof condition. Liberty standing halves: All dates 1916 to 1940 URGENTLY wanted in Uncirculated condition. Others 1916-1940 wanted if valued singly at \$10 or more in lesser grades.

SILVER DOLLARS: All dates 1794 to 1873 wanted in all grades Good to Proof.

TRADE DOLLARS: All dates 1873 to 1885 wanted in all grades Fine to Proof. Especially want Proofs and especially want Unc. "CC" mint issues.

U. S. GOLD COINS: All rare dates (not "common" gold issues) wanted in the \$1, \$2½, \$3, \$4, \$5, \$10, \$20, and \$50 series 1795 to 1929.

U. S. PATTERN COINS: All pattern coins (listed by Adams-Woodin or Dr. Judd) wanted in Proof condition. Our interest in this field is well known.

U. S. PAPER MONEY: All crisp Unc. \$1 and \$2 large size notes. Other large size notes of important "type" issues or rarities. Uncut sheets. Small size \$1 notes crisp Unc. only valued at \$10 each or more (regular issues wanted, not printing errors).

COMMEMORATIVES: All Silver and Gold Issues Wanted.

OTHER U. S. SERIES: Our wants are large. If we haven't enumerated it above, we still may want to buy it! Write with a brief description and we'll advise you of our interest.

Do you have any of the above coins? If so, we'll both benefit if you sell to Bowers and Ruddy Galleries, Inc. Selling to us is as easy as A-B-C, and thousands of collectors and dealers have done it. Here's all you do: Package your coins carefully and send them to us by insured or registered mail. Enclose the handy coupon below (or use a separate sheet if you prefer). Q. David Bowers will examine your coins carefully and will advise you of our top cash offer. Upon receipt of our offer, you can advise us of your decision. If it is "I accept your offer" (this is the answer we usually get!), we'll send our payment in full without delay. If it is "no", your coins will be returned to you at our expense. Join the thousands who have sold to us. You'll be happy you did.

For references you may apply to any leading dealer. We are members of: American Numismatic Association (Mr. Ruddy is Life Member No. 337; Mr. Bowers is Life Member No. 336); Professional Numismatists Guild; American Numismatic Society; Royal Numismatic Society; (London); other leading numismatic organizations.

Thinking of selling? Think first of Bowers and Ruddy Galleries, Inc.! We'll look forward to hearing from you by mail.

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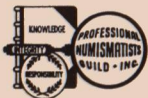
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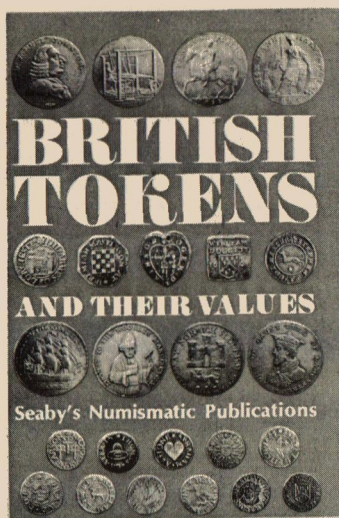
Appointment recommended for over-the-counter business as coins are kept in bank vaults. If you want to buy coins from us please request our "Special Coin Catalogue." This catalogue regularly sells for \$2.00, but we will send you a sample copy free. It contains excellent values in all U. S. series. Note: This free offer applies to United States residents only.

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1878-CC	3.10	3.60	5.35	9.75
1878-S			2.20	2.75
1879			2.20	2.50
1879-CC	8.25	11.50	22.50	138.00
1879-O			2.20	3.00
1880			2.20	2.65
1880-CC	11.00	17.00	25.00	48.00
1881			2.20	3.00
1881-CC	32.00	36.00	45.00	56.00
1882			2.20	2.50
1882-CC	6.25	7.50	12.00	22.00
1883-S			2.50	16.00
1883-CC	6.25	7.50	12.00	18.00
1884 P & O			2.20	2.50
1884-S			2.50	20.00
1884-CC	14.00	16.25	18.25	22.00
1885 P & O			2.50	2.50
1885-S	2.40	2.50	3.00	7.50
1885-CC	30.00	35.00	41.00	46.00
1886-O			2.50	6.00
1886-S	5.60	7.00	12.00	20.00
1887 P & O			2.20	2.50
1887-S	2.90	3.30	4.00	7.50
1888 P & O			2.20	2.50
1888-S	10.75	12.25	15.00	21.00
1889			2.20	2.50
1889-O			2.30	6.00
1889-S	10.75	12.25	14.50	19.00
1889-CC	39.50	45.00		600.00
XF-93.00 AU-200.00				
1890 P & S			2.30	3.25
1890-O	2.20	2.25	2.35	6.50
1890-CC	3.25	4.00	6.75	17.00
1891 P & S	2.20	2.25	2.35	5.00
1891-CC	4.25	5.50	9.00	15.00
1892	2.20	2.25	2.40	9.50
1892-S	3.20	4.20		950.00
XF-13.00 AU-40.00				
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1893	5.50	7.00	10.00	35.00
1893-O	7.50	13.50	27.50	100.00
1893-S	106.00	135.00	285.00	2,000.00
1893-CC	8.00	13.00		142.50
XF-31.00 AU-75.00				
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1894-S	3.50	4.50	13.50	25.00
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1896-O	2.25	2.35	2.60	19.00
1896-S	2.40	3.50	15.00	100.00
1897	2.25	2.25	2.30	2.75
1897-O	2.25	2.30	2.70	15.00
1897-S	2.20	2.25	2.30	4.50
1898 P & O	2.20	2.25	2.30	2.75
1898-S	2.20	2.25	2.30	15.00
1899	5.50	6.75	9.25	13.00

	VG	F-VF	XF-AU	BU
1899-S	2.20	2.25	4.20	19.00
1899-O	2.20	2.25	2.30	2.50
1900 P & O	2.20	2.25	2.30	2.50
1900-S	2.35	3.00	5.50	14.50
1901	4.00	4.60	7.50	35.00
1901-S	2.25	2.50	5.50	25.00

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1918-D	Pay 7.50
1919	Pay 6.00
1919-D	Pay 30.00
1919-S	Pay 25.00
1920-D	Pay 12.50
1921	Pay 32.00
1923-S	Pay 40.00
1924-D	Pay 8.50
1926-D	Pay 2.00
1927-D	Pay 2.50
1927-S	Pay 5.00

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*Overdates not included at these prices, of course.

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Our coins are carefully selected for quality and strike, and are not to be confused with the average type Uncirculated coins usually offered.

1932	7.50	NM	NM	15.00	NM	1949	30	.45	6.00	7.75	18.00
1932-D	8.00	NM	NM	225.00	NM	1949-D	.25	.85	2.25	3.00	17.00
1932-S	NM	NM	NM	105.00	NM	1949-S	.65	1.50	11.00	NM	16.00
1933	9.50	NM	NM	NM	NM	1950	.30	1.75	1.40	1.10	11.50
1933-D	11.00	NM	NM	NM	NM	1950-D	.20	12.50	2.25	1.25	8.50
1933-S	NM	NM	NM	NM	NM	1950-S	.35	NM	6.50	2.50	NM
1934	1.50	9.00	7.00	9.50	8.75	1951	.40	.60	.65	.85	4.00
1934-D	6.25	13.00	16.00	62.00	28.50	1951-D	.50	1.10	.60	.85	15.00
1934-S	NM	NM	NM	NM	72.50	1951-S	.20	2.50	4.50	5.50	7.50
1935	.80	4.00	2.75	6.00	7.50	1952	.30	.35	.50	.70	2.75
1935-D	.85	8.50	20.00	62.50	38.50	1952-D	.15	1.50	.50	.70	2.50
1935-S	1.75	6.50	6.25	26.00	62.50	1952-S	.30	.55	1.75	2.25	7.75
1936	.55	3.00	1.50	6.00	7.50	1953	.20	.20	.55	1.25	8.75
1936-D	.50	3.00	16.50	220.00	16.50	1953-D	.15	.25	.30	.65	1.50
1936-S	.85	3.75	6.00	24.50	36.00	1953-S	.25	.50	.50	1.25	3.75
1937	.55	3.00	1.50	6.00	8.50	1954	.35	.20	.35	.55	2.00
1937-D	.50	3.25	5.00	9.50	62.50	1954-D	.15	.20	.35	.55	1.50
1937-S	.60	4.50	4.75	50.00	46.50	1954-S	.20	.20	.55	1.00	2.50
1938-D	Buffalo	2.75				1955	.15	1.25	1.15	1.25	8.00
1938-D/S Buffalo	20.00					1955-D	.10	.20	.65	3.50	NM
1938	.60	1.00	2.75	32.50	27.50	1955-S	.40	NM	.50	NM	NM
1938-D (J)	.90	4.50	7.50	NM	170.00	1956	.10	.20	.25	.60	3.25
1938-S	1.35	4.75	5.75	22.50	NM	1956-D	.10	.10	.35	.60	NM
1939	.40	.90	1.75	4.75	7.50	1957	.10	.20	.25	.55	2.25
1939-D	2.00	30.00	1.75	6.75	10.00	1957-D	.10	.10	.55	.50	1.25
1939-S	.55	9.00	9.00	25.00	25.00	1958	.10	.30	.50	1.40	2.25
1940	.25	.50	1.75	6.00	6.25	1958-D	.10	.10	.25	.50	1.15
1940-D	.45	1.00	1.75	32.50	NM	1959	.10	.20	.25	.60	1.50
1940-S	.30	1.25	1.90	5.00	10.00	1959-D	.10	.10	.25	.50	1.75
1941	.30	.55	1.00	1.25	5.75	1960	.10	.10	.25	.55	1.65
1941-D	.80	1.00	1.50	4.75	11.00	1960-D	.10	.10	.20	.55	1.30
1941-S	.80	.85	1.35	6.00	28.00	1960 SM.DT.	3.50				
1942-T.1	.20	1.25	1.00	1.25	4.75	1960-D S.D.	.20				
1942-T.2		5.50				1961	.10	.10	.20	.50	1.50
1942-D	.25	7.25	1.10	2.75	14.00	1961-D	.10	.10	.20	.50	1.35
1942-S	2.00	2.50	1.60	16.50	11.50	1962	.10	.10	.20	.50	1.50
1943	.25	1.00	1.00	1.80	5.00	1962-D	.05	.10	.20	.50	1.00
1943-D	.35	3.00	1.00	3.00	12.00	1963	.05	.10	.20	.50	1.00
1943-S	.55	1.00	1.00	4.50	14.00	1963-D	.05	.10	.20	.50	1.00
1944	.20	1.25	1.00	.90	5.00	1964	.05	.10	.20	.50	1.00
1944-D	.20	2.15	1.00	2.50	7.00	1964-D	.05	.10	.20	.50	1.00
1944-S	.25	2.15	1.00	2.00	7.00	1965	.05	.10	.20	.50	1.00
1945	.25	2.50	1.00	.85	5.00	1966	.05	.10	.20	.50	1.00
1945-D	.25	1.25	1.00	2.50	5.75	1967	.05	.10	.20	.50	1.00
1945-S	.25	1.00	1.00	1.60	5.75	1968	.05	NM	.20	.45	NM
1946	.20	.25	.45	.85	6.00	1968-D	.05	.10	.20	.45	1.00
1946-D	.20	.55	.40	2.50	10.50	1968-S	.05	.10	NM	NM	NM
1946-S	.20	.70	1.00	3.25	7.50	1969	.05	NM	.20	.45	NM
1947	.30	.25	.65	1.50	11.00	1969-D	.05	.10	.20	.45	1.00
1947-D	.25	.60	1.00	1.50	7.50	1969-S	.05	.10	NM	NM	NM
1947-S	.50	.55	.75	2.75	NM	1970	.05	NM	.20	.45	NM
1948	.25	.30	1.50	.85	8.00	1970-D	.05	.10	.20	.45	NM
1948-D	.20	1.25	1.00	2.00	5.00	1970-S	.05	.10	NM	NM	NM
1948-S	.50	.85	1.00	1.30	NM						

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1828 13 Stars, XF 20.00; Choice Unc.	60.00
1853 Red/Brown Unc.	55.00
1854 Red/Brown Unc. (dark spot at top of rev; otherwise a nice coin)	35.00

CENTS

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PROOF	200.00
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1901-07 select gem Uncs. for type—our choice of date; yours if possible	8.50
1941 or 1942 PROOFS for type set	8.50

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1851 AU, 27.50; Unc.	52.50
1852 Unc.	40.00
1853 Unc.	42.50
1854 Unc.	65.00
1859 Unc.	47.50
1860 AU 27.50; choice Unc	52.50
1873 last year of issue! beautifully toned PROOF	250.00

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1865 Unc.	19.00
1866 Unc.	19.00
1867 Unc.	18.00
1869 Unc.	20.00
1870 Unc.	20.00
1878 Choice PROOF	165.00
1888 Unc.	32.50
1889 Abt. Unc.	20.00

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1795 An exceptional Ex. Fine, w/tiny nick above lower edge on rev.	650.00
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1837 No Stars, Unc	250.00
1856 Choice Unc. beautifully toned	35.00
1858 Unc.	37.50
1861 Unc.	35.00

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1869 Unc.	35.00
1873 Unc.	35.00
1883 Shield Unc	29.50
1938 PROOF, first year of Jeffersons, good for type sets; special	10.00
1941 PROOF, another for type; special	9.00

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1798/7 16 Stars; Abt. Fine	235.00
1805 F-VF, nice even wear	215.00
1837 No stars, VF	125.00
1853 w/Arrs. Abt. Unc	27.50
1873 w/Arrs., open 3, Abt. Unc	70.00
1890 Unc	27.50
1891-O only 0-Mint of seated type; a nicely toned Abt. Unc	22.50
1892 Inc. First year of Barber Type	22.00
1955 PROOF; excellent for Roosevelt type. Special	3.00

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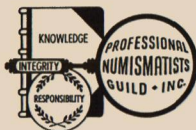
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1917	Var. II		12.50	29.75	1924-D	8.95		19.50	44.50
1917-D	Var. II		22.50	57.50	1924-S	8.95	12.95	24.50	79.50
1917-S	Var. II		26.50	59.50	1925	.75	1.95	5.50	24.50
1918	4.45	7.50	16.50	47.50	1926	.75	1.95	5.50	24.50
1918-D	7.50	9.95	22.50	69.50	1926-D	.95	2.45	6.50	24.50
1918-S	4.45	7.50	16.50	55.00	1926-S	2.45	4.45	34.50	145.00
1918-S	8 OVER 7				1927	.75	1.75	4.95	26.50
	239.50	395.00	795.00	2,250.00	1927-D	2.45	4.45	12.50	55.00
1919	4.75	7.50	16.50	47.50	1927-S	4.95	9.95	112.50	575.00
1919-D	24.50	37.50	89.50	255.00	1928	.75	1.55	4.85	24.50
1919-S	27.50	39.50	99.50	275.00	1928-D	.75	1.95	5.50	24.50
1920	3.45	4.45	8.95	27.50	1928-S	.75	1.95	5.50	24.50
1920-D	9.95		44.50	124.50	1929	.65	1.25	4.95	24.50
1920-S	7.45	8.95	19.50	57.50	1929-D	.75	1.50	5.50	34.50
					1929-S	.75	1.50	5.50	29.50
					1930	.75	1.50	5.25	23.50
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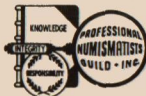


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Austria 2 Sch. 1932 Haydn		1/2 Penny 1739 F \$10.00;	
Y-73 BU	15.00	1797 VG-F	6.00
25 Sch. 1955 Bndsthr		1/2 Penny 1799 VF-XF \$15.00;	
Y-96 BU	18.00	1853 XF	15.00
1957 Proof Set	30.00	1/2 Penny 1854 Brn. Red Unc.	
Belg. & Holl, 1 Gld 1763, F	24.00	\$18.00; 1855 VF	8.00
Belg. Congo 10 Cent. 1888,		Penny 1797 F-VF	15.00
Y-4 Red Unc.	13.00	2 Pence 1838 VG \$20.00;	
Bolivia 20 G's, 1861		1839 XF	30.00
Y-9, Almost Unc.	35.00	2 Pence 1840 VF	25.00
Brazil 10 R 1806 Cr-80 XF	9.00	4 Pence 1839 AU	35.00
Burma 1/16 Rupee 1852		6 Pence 1758 BU	25.00
Y-3 VF \$20.00; XF	25.00	Shilling 1708 XF \$50.00;	
Ceylon 1/4 Farth. 1853 Y-1 XF	15.00	1745 VF	20.00
10 C. 1908 Y-15 Gem BU	8.50	Sh. 1824 VF \$10.00; 1886 AU	20.00
Chile 2 Reales, 1810 F.J.		Sh. 1895 XF \$15.00; 1934 VF	10.00
Cr.78 VF	40.00	Sh. 1934 Unc.	60.00
Colombia 2 R. 1819 F.J.		Sh. 1939 Scot. AU	8.00
Bogata Y-17 F	35.00	Shilling 1944 BU	5.00
5 Dec. 1870 Bog. Y-9 VF	20.00	Florin 1849 VG \$15.00;	
5 Dec. 1885 Med Y-11 F	8.00	1859 XF	30.00
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2 1/2 Cent. 1902 (Scarce)		1939 AU	7.50
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Costa Rica 2 Reales 1846		1/2 Crn. (Wm.) 1698 Gem BU	150.00
(Cob) Y-13 VF	35.00	1/2 Crn. (Anna) 1708 XF+	
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Denmark 2 Kr. 1930 Y-47 BU	10.00	1/2 Crn. (Geo. II) 1745 Lima,	
Dan. W. Indies 5 Bit 1905		VF+	35.00
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Ecuador 2 Reales 1835		Issue o/s on 1794 Mad.	
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France 1/2 Ecu 1691 VF	35.00	AU \$50.00, Gem BU	75.00
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Cayenne VF	15.00	Guadelpo 1 Fr. 1921 Y-2 VF	8.50
Anvers 10 C., 1814		Haiti 12 C An-14 Cr-25 VF	20.00
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1763 Guinea Geo.111 F-217 Very Fine &		& Rare	135.00
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1775 Guinea Choice V.F.	75.00	Bruised V.F. RARE	500.00
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1902 2 Pds. Ed. V11 Proof	200.00	1822 Ferd.V11 80R. V.F.	100.00
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1822 20 Frs. F-282 V.F.	35.00	SWITZ: 1886 1 EX.Fine	50.00
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Proof	60.00	Yugo: 1925 20D F-1 Unc.	65.00
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C2	380-345 B.C. Diobol. Head of Athena l., knee upon lion, about to strike him with club and holding him by the tail. 0.84 grams. Vlasto 1432. Extra Fine.	25.00
C3	Diobol. Head of Athena r., sea-horse on helmet. Rv. Herakles nude strangling lion to l. 0.8 grams. Vlasto 1275. Very Fine.	25.00
C4	344-334 B.C. Didrachm. Nude warrior standing behind his horse r., helmeted and holding spear and large shield. Taras on dolphin l., holding trident and shield; waves beneath. 7.51 grams. Vlasto 516; Evan IV, D-1. Fine style. Very Fine. PLATE	150.00
C5	Didrachm. Flying Nike crowning nude boy on prancing horse r., which is embraced by another nude boy. Rv. Taras on dolphin l., holding one-handed vase. 7.8 grams. Rare Evans IV, F-3. Very Fine.	90.00
C6	272-235 B.C. Didrachm. Nude boy-rider, crowning his horse standing l. Rv. Taras on dolphin l., holding small Nike and trident; bunch of grapes in field r. 6.56 grams. Evans VIII, A-10, Vlasto 864. Extra Fine, well centered. PLATE	110.00
C7	302-202 B.C. Obol. Kantharos, around five dots. Rv. Bucranium (no dot above). 0.63 grams. Vlasto 1615 var.; Anson I, 40. Very Fine.	18.00
C8	HERACLEA. Lucanis, 345-281 B.C. Didrachm. Head of Athena r., Skylla on helmet. Rv. Nude Herakles, leaning on club, crowning himself 6.7 grams. BMC 50. Extra Fine. PLATE ..	225.00
C9	POSEIDONIA. Lucania, 470-400 B.C. 1/8 Stater. Poseidon hurling trident r. Rv. Bull standing r. 1.26 grams. Fine.	65.00
C10	VELIA. 4th Century B.C. Didrachm signed by artist Philistion . Head of Athena l., helmet with curled wings; "Phi" - "K". Rv. Lion walking l., above triskeles between "phi" - "l". 7.35 grams. BMC 95. Very Fine. PLATE	135.00
C11	CARTHAGE. Siculo-Punic Coinage. Tetradrachm struck by the Carthaginians in Sicily 410-310 B.C. Head of young Herakles in lion's skin r. Rv. Horse's head l., palm-tree behind. 17.04 grams. Extra Fine. PLATE	400.00
C12	Quarter Shekel struck during Hannibal time, ca. 209 B.C. Head of Tanit l. Rv. Horse standing r. Fine style. 1.92 grams. Num. Chronicle, 1964, p. 44. Uncirculated, obverse off center. Very Rare. PLATE	125.00

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Date	VG	F/VF	XF/AU	CH BU	Date	VG	F/VF	XF/AU	CH BU
1878 8F				8	1894-P	25	30	48	125
1878 ½				9	1894-O			5	30
1878-CC			4	10	1894-S			11	35
1879-CC	8	9	22	140	1895-O	5	8	16	250
1880-CC	10	15	25	48	1895-S	10	15	42	300
1881-CC	32	34	44	60	1896-S			18	125
1882-CC	5	6	10	22	1896-O				25
1883-S			3	16	1897-O				25
1883-CC	5	6	10	22	1898-S				16
1884-CC	12	15	17	25	1899-P	3	5	7	15
1884-S			5	40	1899-S				24
1885-CC	30	35	39	45	1900-S			4	15
1885-S				8	1901-P	3	4	8	50
1886-S	6	7	12	25	1901-S			8	25
1886-O				10	1902-S	8	10	20	60
1887-S				8	1903-O	6	10	12	22
1888-S	10	12	14	22	1903-S	6	10	20	225
1889-CC	36	44	125	650	1904-S			10	135
1889-S	10	12	14	22	PEACE DOLLARS				
1889-O				10	1921	4	7	9	22
1890-CC	3	4	7	16	1924-S				24
1890-O				5	1926-P				5
1891-CC	3	5	8	16	1927-P	4	6	8	16
1891-O				6	1927-D		3	5	22
1892-P			4	15	1927-S		3	5	19
1892-CC	8	10	17	40	1928-P	40	50	55	65
1892-S	3	5	15	P.O.R.	1928-S				15
1892-O				10	1934-P	4	5	7	13
1893-P	5	6	8	40	1934-D				17
1893-O	7	9	20	100	1934-S	3	5	15	130
1893-S	100	130	275	P.O.R.	1935-P				9
1893-CC	9	12	35	150	1935-S				25

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	1c	5c	10c	25c	50c		1c	5c	10c	25c	50c
1940	.35	.65	1.85	5.75	6.50	1949-S	.80	2.10	12.00	NM	18.00
1940-D	.50	1.10	2.00	34.50	NM	1950	.35	1.85	1.50	1.20	13.75
1940-S	.35	1.20	2.00	5.25	11.00	1950-D	.25	11.50	1.65	1.40	9.50
1941	.40	.65	1.15	1.25	6.00	1950-S	.35	NM	7.25	2.65	NM
1941-D	.80	.85	2.00	6.25	11.50	1951	.45	.85	.95	.85	4.50
1941-S	.90	.95	1.75	6.25	28.00	1951-D	.25	.95	.85	.85	16.25
1942 Type I	.25	1.25	1.00	1.50	5.50	1952	.40	.40	.50	.85	3.25
1942-D	.25	8.00	1.15	4.50	15.25	1952-D	.20	2.10	.60	.85	2.50
1942 Type II	NM	5.95	NM	NM	NM	1952-S	.45	.65	1.85	2.50	8.95
1942-S	2.25	3.25	1.85	15.50	12.75	1953	.25	.25	.60	1.45	9.75
1943	.35	1.35	1.00	1.85	5.50	1953-D	.15	.35	.45	.85	1.95
1943-D	.50	3.75	1.10	2.65	12.95	1953-S	.25	.55	.65	1.25	3.95
1943-S	.75	1.50	1.35	4.50	13.95	1954	.45	.25	.40	.65	2.00
1944	.20	1.95	1.15	.95	5.50	1954-D	.15	.20	.40	.65	1.75
1944-D	.20	2.30	1.15	2.75	6.75	1954-S	.25	.35	.85	1.10	2.85
1944-S	.25	2.50	1.15	2.00	6.75	1955	.20	1.35	1.35	1.25	8.50
1945	.25	2.80	1.15	1.00	5.50	1955-D	.20	.25	.95	3.75	NM
1945-D	.25	1.75	1.20	2.75	5.75	1955-S	.50	NM	.75	NM	NM
1945-S	.25	1.40	1.15	1.75	6.25	1956	.15	.20	.25	.70	3.50
1946	.20	.45	.40	1.00	6.25	1956-D	.10	.20	.40	.65	NM
1946-D	.20	.60	.55	2.75	10.95	1957	.10	.20	.30	.65	2.30
1946-S	.25	.85	1.10	3.75	8.50	1957-D	.10	.20	.60	.65	1.75
1947	.45	.50	1.10	1.60	12.25	1958	.10	.40	.65	1.50	2.75
1947-D	.25	.60	1.20	1.50	7.75	1958-D	.10	.20	.40	.60	1.50
1947-S	.50	.75	1.00	1.50	NM	1959	.10	.25	.25	.60	1.65
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1948-D	.25	1.00	1.25	2.35	5.50	1960	.10	.20	.25	.55	1.65
1948-S	.65	1.15	1.15	1.50	NM	1960-D	.10	.20	.25	.55	1.50
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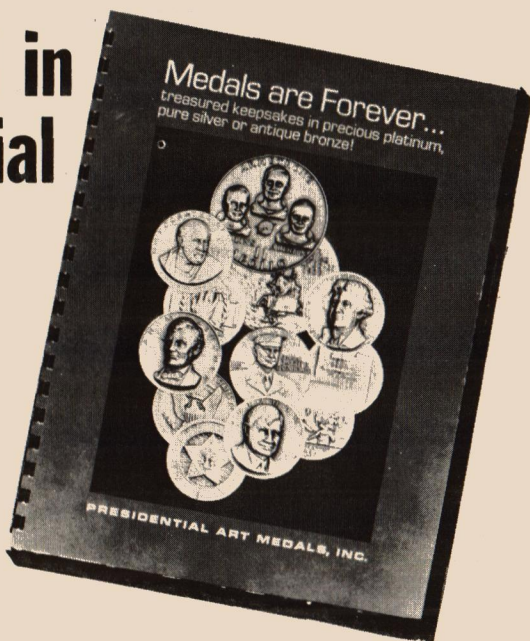
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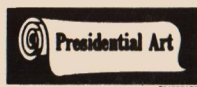
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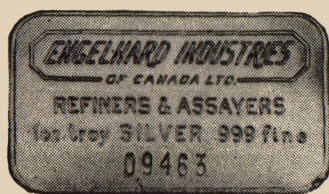
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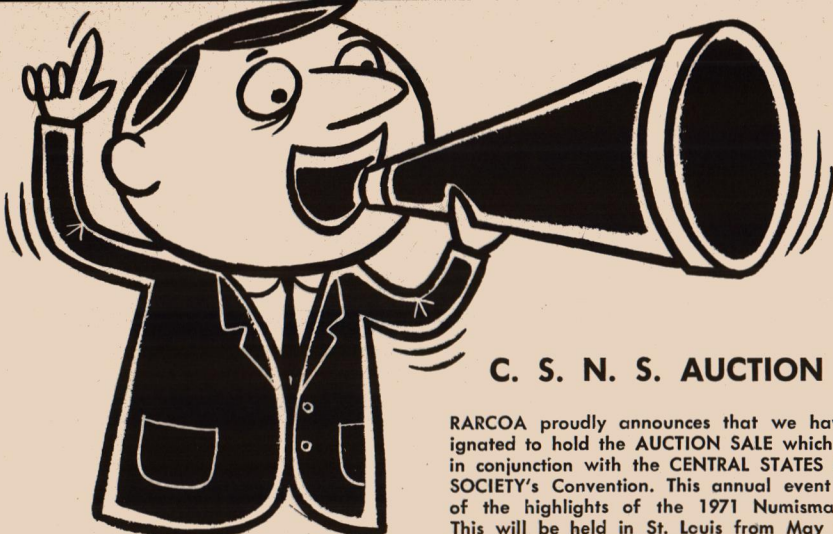
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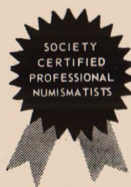


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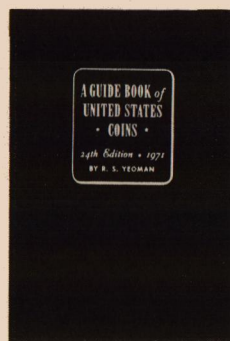
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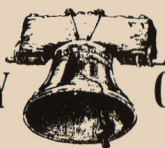
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1900	.30		1.50	.65
1901	.25			10.00
1902	.25		.45	1.50
1903	.25		.35	6.50
1904	.25			4.50
1905	.25		.45	.40
1906	.25	.50	.75	.50
1907	.25	.40	.35	.60
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1920	.15	.30	.30
1921	8.00	15.00	
1923	.15		.35
1924	.15	.30	.25
1925	.15	1.10	.30
1926	.15	.30	3.25
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Phil. V 1732-1747 Bust Type	500.00	500.00	250.00	200.00	—
Ferd. VI 1747-1759 Bust Type	400.00	400.00	200.00	125.00	—
Chas. III 1760-1761 Bust Type	450.00	475.00	200.00	175.00	—
Chas. III 1762-1771 Bust Type	350.00	350.00	160.00	120.00	—
Chas. III 1772-1790 Bust Type	160.00	300.00	100.00	60.00	—
Chas. III 1791-1808 Bust Ty.	135.00	250.00	80.00	40.00	—
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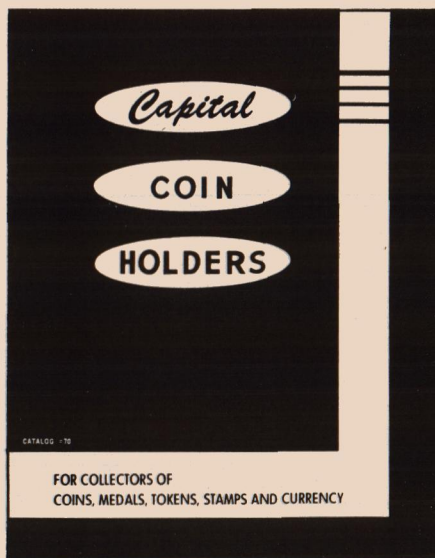
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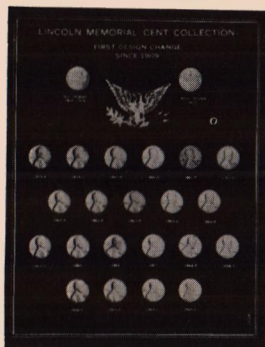
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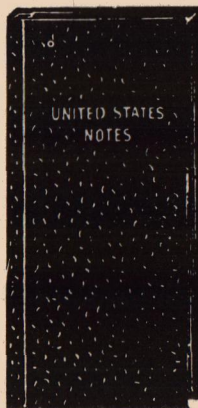
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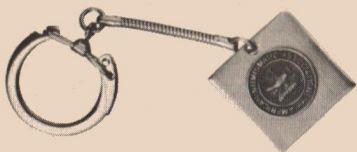
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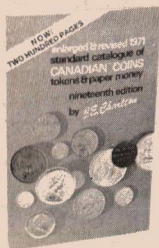
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Index to Advertisers

A & A Coins	286	Franklin Square Coin Co.	298	Noble Coins	287
Adams, Johnny	305	Fred's Coins	307	Nova Stamp & Coin Shop	287
Allen's Coin Shop	310	French's	274	Numismatic News	302
American Numismatic Association	262-299	Geiger, M.	297	O'Connor, Michael J.	307
Ancient Arts	306	Gillio, Ron	305	Old Coin Shop	235
Apte, Donald	305	Gimelson, Bernard	286	Old Roman, The	276, 239
Arlington Coin Center	300	Goldberg, Joseph	289	Olsen, Gary K.	309
Artemis Antiquities	284	Gold Stella Coin Dept.	297	Paramount Int'l. Coin Corp.	256
Austin Coin Co.	239	Goldstone, Ralph	282	Penn Valley Coin Shoppe	287
Bain, Thomas C.	308	Groom's	296	Perlmutter, M.	246
Batchelder, Robert	244	Haffners, The	309	Perry, Dave & Sue	307
B & B Coin, Inc.	307	Hamrick, John	273	Peters, Jess	288
Bebee's, Inc.	312, IBC	Harmer, Rooke Numismatist, Ltd.	253	Philpott, Wm. Jr.	229
Benson, Lauren	298	Hawaii Coin Shop	293	P. & I. Coins	307
Beverly Hills Coin Shop	294	Hesperia Art	275	Picker, Richard	265
Blaser, Reinhold	306	Hirschhorn, M. & S.	283	Plainfield Coin Center	273
Blom, Christian	304	Hollinbeck-Kagin's	250	Pollard Coin Supply	288
Bob's Coins	309	Houston Numismatic Exchange	272	Presidential Art Medals, Inc.	263
Bowers & Ruddy Galleries, Inc.	230-231	H. & R. Silvermine	281	Provident Loan Society	295
Bronson, Jan	300	Hughes House	306	RARCOA	267
Brown's, Dan Coin Shop	236-237	Hunter's	301	Rare Coin Exchange	307
Brownlee, Mike G.	259	Island Coin Exchange	301	R.C.A. Coin Exchange	310
Bryson Inc.	271	Isler, Theodore	307	R.C.D.A.	300
Bullowa, C. E.	284	Itelson, Robert	294	R. & C. Coins	310
Byrne, Ray	303	James, Inc.	303	Regency Coin & Stamp Co.	292
Cadillac Coins	257	Jeffery, Fred J.	291	Rodgers, Geo (Hank)	299
Canadian Numismatic Journal, The	295	John Dean Coin Co.	303	Rose, Harvey & Patsy	302
Capital Plastics, Inc.	279	Johnson, Robert R.	304	Rosing, Arnold	278
Carney, J. Lloyd	293	Jones, Harry E.	304	Ruddel, Steve	308
Century Stamp & Coin	310	Kabealo, S. J.	282	Ruddy Investments	291
Charlton Publications	309	Kaplan, Max L.	252	Saturn Stamp Co., Inc.	306
Christensen, Henry	283	Kaplan, Sol	290, 294, 295, 298	Scott, J. A. & Co.	255, 274
Christensen & Stone	301	Katen, Frank & Laurese	233	Seaby, B. A., Ltd.	232
Cline's Coins	305	Kemm, Theodore	309	SeRo Coins	303
Coen-Messer	251	Keystone Coins	304	Shultz, Norman	301
Coin Galleries	254	King, James	297	Silton, Marcel	301
Coin Haven, The	299	Kirzner, Michael	306	Smies, J. J.	288
Coin Investments, Inc.	290	Klausen, Jack L.	292	Smith, Sidney W.	303
Coins & Currency	296	Kosoff, Abe	241	Stack's	242-243
Coin World	275	Kraso Coins	310	Steinberg, Robert L.	266
Coleman, Harry M.	309	Kreisberg, Abner	247	Stockton, P. E.	308
Colonial Coins	285	Las Vegas Numismatic Society	279	Stuart, House of	302
Colony Coin Co.	304	Laub, Walt	240	Sudbury Coin Shop	305
Commercial Coin Co.	289	Leavitt, Jerry	307	Sumberg Enterprises	276
Condo, Robert A.	304	Lee, Kenneth W.	292	Superior Stamp & Coin Co.	260-261
Connecticut Valley Coin Co.	293	Leidman, Julian	300	Sweeney, Fred	308
Cook, Byron W.	305	Letcher, Mint, The	278	Teaparty, J. J.	303
Coronet Stamp & Coin	291	Letocraft Co.	302	Tebbo Coin Co.	301
Crabb, Danny	293	Levin, Benjamin	299	Tidwell, John	301
Criswell, Grover C.	309	Levin, David	310	Tobias, Herbert	258
Curcio, Carl	304	Levine, Joseph	300	Trowbridge, Richard	297
Curtis, Allen	306	Levinson, Sidney	302	Uhl, Ted	308
David C. Davis Co.	277	Levy, Martin	300	Universal Numismatics	285
Decker's Coins	298	Liberty Coin Shop	270	Warmus, James	292
Degraaf, Peter	305	Long, Richard	289	Wass, Tom	301
Devore, Don	298	Loser's Coin Store	286	Weaver, Douglas	308
Dolloff Coin Center	305	Madison Coin Box	294	Weber, Frederick	309
Donald, Harold F.	303	Malloy, Alex G.	290	Werner, L. S.	248-249
Donlon, Wm. P.	228	Margolis, Richard	291	Werner, T. E.	285
Donner, Wm.	304	Matyiewicz, R. N.	280	Western Numismatics	227
Douglas, B. M.	296	Mayflower Coin Auctions	269	Westfall, Robert E.	308
Downey Coin Center	302	McSorley, Chas. H.	277	Whalen, B., Coins of the World	303
Edelman's	287	Medlar, Bob	290	Whitman Publishing	268, OBC
El Paso Coin Co.	234	Meghrig, M. & Sons	280	Windy City Coin Co.	245
Faistauer, Thomas	306	Mennis, SSgt. Mark E.	310	Wittman, Ervin E.	310
Falcon Coin Corp.	300	Merkin, Lester	286	Wolfe, C. H.	296
Fiasconaro, Geo. P.	288	Mid-Continent Coins	299	Woodcliff Investment Corp.	306
Finnell, G. G.	285	Money Museum	302	Young, Gary L.	295
Flynn, Joseph Sr.	300	Muniz, Richard	238	Zander, Randolph	281
Forman, Harry	264	Nebraska Numismatics	302		
Foster, W. H.	308	New Netherlands Coin Corp.	IFC		

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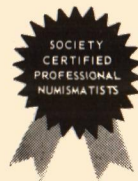
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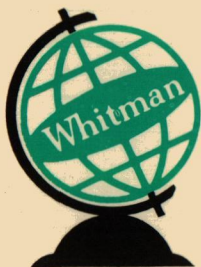


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